



FRANK SHERIDAN, MAY BUCKLEY AND TOMMY TOBIN IN "THE UNWRITTEN LAW"



MARIE DORO AND CHARLES CHERRY
IN "THE NEW SECRETARY"





ANN MURDOCK AND ROBERT WARWICK IN "THE BRIDAL PATH"



"RACKETTY-PACKETTY HOUSE," AT THE CHILDREN'S THEATRE PROMINENT PLAYERS IN CURRENT PLAYS



YORK DRAMATIC MIRROR



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VERSATILE IRISH PLAYER

SARA ALLGOOD WOULD LIKE TO ACT IN AMERICA ON HER OWN ACCOUNT IN MELODRAMA

N different countries at different times pictures have been made of Sara Allgood, not one of which conveys any adequate idea of what Miss Allgood really looks like. At best they give one a hint, a sort of post-impressionistic suggestion. I say this in fairness to the reader who pins too much faith in the photograph accompanying this article, and also as a very good excuse for a verbal de-

scription.

An intelligent and sensitive observer will have his attention caught first of all by Sara Allgood's countenance, whether animated or in repose. It is not a particularly beautiful countenance, although the features are regular and well cut; off-hand, one would be apt to call it wholesomely Irish. But it will not be so easily pigeonholed in the mental catalogue. It suggests infinite possibility, and one finds oneself looking at it again and again, like the foolish moth returns to the candle. To apply to it that handy journalistic adjective "interesting" is to hit only half of its fascination off. It is stormy ratherthe face of a young woman of strong passions and feelings, guiding those passions and feelings by an equally strong intelligence. Miss Allgood smilingly confesses to a terrible temper. One suspects her of just as terrible a tenderness and sympathy. If the observer, like myself, has seen her act in many plays, he will be impressed by her beautiful dark hair, combed simply and attractively. (Not a few of Miss Allgood's best parts, such as the mother in Maurice Harte, are depictions of oldish, white-haired women). Somewhat below the average height, Miss Allgood is full and mature in figure, almost to a pleasant stoutness. She speaks a wellnigh perfectly enunciated English, although with a noticeable Irish accent. It is good to hear her say immejitely."

If one wants to start Miss Allgood on an animated conversation, one needs only to mention to her a common criticism of the Irish players-that

they are amateurs.

"We are amateurs," observed Miss Allgood, with some spirit, "in the sense that we have abandoned the tricks of professionalism. Our simplicity, I believe, comes from an elimination of theatrical exaggeration of all kinds. We try to live the characters, to feel their emotion in that particular situation. It is 'natural' acting, if you will-yes, but natural acting that springs from a long and earnest attempt to lose ourselves in the characters por-trayed."

Norman McKinnel in a recent interview had told me that the great actor did not wholly lose himself in the character he was portraying; he remembered that the audience was like a piano on which he played with all the technique at his command. Furthermore, Mr. McKinnel had said he believed it possible for an actor to play any scene ever written and then step into the wings and continue a game of checkers. Miss Allgood told me that after acting in certain of her parts she was left completely ex-hausted, with only a desire to relax. Now Norman McKinnel is without question the best actor we have

seen in New York this season, and Sara Allgood perhaps the best all-round actress. I could not help but be impressed at the radically opposite way they approached their art, and I spoke to Miss Allgood about it.

For a moment Miss Allgood seemed to think I as suggesting that she set small store upon Mr. McKinnel as an artist. She was quick in her praise



H. Laurence Lloyd, Dublin SARA ALLGOOD.

of him: "Norman McKinnel's performance of John Anthony in Strife was tremendous. I sat through it spellbound.

But when Mr. McKinnel," she went on, "says that an actor can step into the wings and cold-bloodedly continue a game of checkers, I wonder if he does not mean that an actor can do this after the fortieth or fiftieth performance. Coquelin says you must feel your part, and it is true. Perhaps it is through repetition you lose this immediate sense of personal contact with the part, and act it, as it were, mechanically. I, at any rate, feel the part intensely at almost every performance. Yet Mr. McKinnel's contention recalls another point to me. When I first acted the mother in Maurice Harte in London I remember distinctly that through all the emotional turmoil of sharing Ellen Harte's feelings ran the voice of a second self, saying, 'My God, Sara, but this is a great play.' As time goes on and you repeat the same part again and again, I wonder if subconsciously one does not take notes and learn by habit what things to eliminate and what to emphasize."

Miss Allgood spoke with an eager enthusiasm of her work, yet a certain note of reservation in her

manner suggested that she wasn't quite satisfied

with what she had already done.

Contented with my career so far?" laughed Miss Allgood in answer to my question. "Of course I am not contented. I feel as if I had tons of emotional force which I hadn't yet let loose. to play in Shakespeare. And oh, I should so like to play in a big melodrama, where the snow falls on my deserted body in the roadside and the villain has the key to the safe which contains the papers. No, I'm not 'kidding' you, as those amazing manicure girls in Pittsburgh hotels do so successfully. I'm serious. Frankly, I'm a bit tired of these everlasting 'naturalistic' dramas, where you speak so quietly and so low that you can't be heard even on the stage. Sometimes I feel as if I wanted to act in just one great, big emotional part, and then lie down and die."

This process not striking the interviewer as particularly desirable or necessary, I took occasion to characterize Miss Allgood's desire to do new things as a salutary form of romantic yearning for what is novel and different, a characterization which Miss Allgood, of course, didn't like at all. Perhaps, because she was an Irish player and has always been associated with the Abbey Theater in Dublin, she intended to act on her own account in America.

"There is a place below," she said with an orient-ing gesture of the hand, "which is proverbially paved with good intentions. But so far as liking or disliking goes I should like to act in America on my own account very much indeed. I like Amer-ica tremendously, of course—and of all cities in America, Boston most of all. It is adorable." (The reader will pardon the interviewer, who, coming from Boston himself, suddenly develops an unus liking for Miss Allgood at this statement.) "I to draw invidious comparisons, but really if you have never been in Pittsburga, don't go there. It is an 'iron' city. The audiences there seem iron, too." Miss Allgood smiled at her odd notion.

"Perhaps the theater was too large," I suggested.
"It was indeed," affirmed Miss Allgood. "It was much too large for our type of play and playing. As far as that goes, so is Wallack's, where we now are. Our audiences have difficulty enough in 'getting on' to our dialect without adding the burden of a big theater upon them."

"But you have, nevertheless, been very well treated by the critics," I commented.

So we have. Very nice things have been written about me, with perhaps the one exception of my playing of the Countess in The Countess Cathleen. And I console myself with a theory that very few critics understand poetic plays anyway. Yet poetry is natural. Perhaps our 'natural' dramas, in which we take such pride to-day, may be the essence of unnaturalism. Romance is probably the realest thing

"You must be fond of Chesterton," I remarked, mindful of the paradox.
"I am, indeed," said Miss Allgood, with a warm,

H. E. STEARNS. hearty hand-shake.

PITY THE POOR PLAYERS?

BY ROBERT GRAU

A BOUT a decade ago David Warfield was doing a single "turn" at Keith's Union Square Theater at a weekly honorarium of \$75; Louis Mann was accorded about the same time \$100; Victor Moore a few years ago, supported by a well-known actress, appeared in a sketch entitled Change Your Act, for \$125 weekly; Rose Stahl about five years ago experienced much difficulty in getting an opening for a one-act playlet from which her present great starring vehicle was derived. Not one of these players would to-day be refused ten times the amount they then received, while Warfield has repeatedly refused forty times as much.

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These are but illustrations of the vast increase which has come in the last decade to hundreds of others. Lillian Russell had a salary of \$3,000 a week in vaudeville when she entered that field, yet it is not so long ago that she was playing small parts and chorus bits for Tony Pastor at less than \$25 a week. Vesta Victoria, who to-day obtains easily \$2,000 a week, if not more, came here many a time for \$150 a week when she was quite as good as she is now; Vesta Tilly, who commands about the same as Vesta Victoria, was elated only a few years ago at the prospect of obtaining from Tony Pastor \$350 a week. May and Flo Irwin, a quarter of a century ago, were the best sister team in the variety field, their weekly salary ran from \$150 to \$200 a week; yet when May Irwin a year ago returned to the modern vaudeville stage in a single specialty, \$2,500 was the figure willingly paid.

Marie Dressler, not so long ago, was identified with cheap opera at a salary which had not yet required three figures to denote the lowest amount in her pay envelope on salary day. Lew Dockstader, while in vaudeville, never had over \$350 a week; to-day he is offered repeatedly and is refusing \$2,000 a week. George Evans in the 90's earned \$125 a week, about one-tenth the sum he can have to-day for the asking. The four Cohans, including George, his sister Josephine, and his father and mother, were for years available at a salary of \$200, though their last appearance together in vaudeville took place at the Masonic Temple Hoof-Garden in Chicago at the remarkable sum of \$3,000 for one week.

In opera the contrast is not quite so great, yet Ernestine Schumann-Heink, when she came here first to the Metropolitan Opera House under Maurice Grau, received about \$250 a week; to-day she has no difficulty in earning \$5,000 a week. Emma Calve gets, perhaps, less to-day than a decade ago, when she was granted \$1,750 a night. Emma

De Reszke received \$1,750 and \$600, respectively, per night when they came here in the early 90's, and Jean commanded the remarkable sum of \$2,400 a night before he retired. Melba to-day has \$2,000 a night, about twice as much as when she first was heard at the Metropolitan.

Lillian Nordica is heard nowadays more in concert

Lillian Nordica is heard nowadays more in concert than in opera, but she never receives less than \$1,000 a night. Tetrazzini only a few years ago was singing in a hall not far removed from a beer garden at San Francisco at a salary of \$300 a night; to-day she demands \$3,000 a night. Caruso came here originally on a contract inherited from the Maurice Grau regime, which gave his services to the Metropolitan at \$1,000 a night, but his honorarium has climbed yearly, until to-day he is the highest salaried male singer in the world, and is considered even at this rate as the cheapest artist to an impresario in the field of opera. This is in the same sense as Colonel Mapleson's point

cheapest artist to an impresario in the field of opera. This is in the same sense as Colonel Mapleson's point of view, when he often remarked that Adelina Patti even at \$4,000 a night was much cheaper than any of her rivals at \$500.

One must marvel as to what compensation would to-day be meted out to a specialty comedian, such as was the late J. W. Kelly, who at the height of his career received \$300 a week, while to-day Harry Lauder not only obtains \$3,500 a week, but William Morris finds at the end of the week that this artist must be reckoned a lasis of \$5,000 a week, before any other item on his weekly payroll before or behind the curtain can be liquidated.

There are 'few, indeed, to-day who recall that a generation ago there were several artists who were

There are 'few, indeed, to-day who recall that a generation ago there were several artists who were able to hold sway for one hour and even longer by the sheer potency of their individual personality. Henry Clay Barnabee, long before he became "the grand old man of comic opera," presented an entertainment called A Night with Barnabee, which from any point of view was equal to the remarkable performance of the clever Scot, while who that has been under the spell of Sol Smith Russell, in the days when he barnstormed with the Berger family of Swiss bell ringers, will deny that Barnabee or Russell ever in all their careers as individual entertainers earned in a month what Lauder does to-day in a week. Then there was William Horace Lingard, who was a veritable "king of protean stars," and as a box-office magnet quite as powerful as Lauder is now; yet Lingard, together with his beautiful and accomplished wife, Alice Dunning Lingard, never had more than one tenth (jointly) of Lauder's phenomenal salary.

Now we turn to the mimics. Cecilia Loftus began here at \$600 a week, and the writer can speak by the card when he states that he contracted with Mr. Proctor by which that plunging magnate paid her no

less than \$2,000 for one week in New York, and she has often had very nearly as much elsewhere for her mimicry "turn"; yet strange, or rather shall we say not strange to state, when she would appear in a playlet with a salary list of perhaps \$500 a week on her hands, and many other expenses, she could not receive anything like the salary paid for her imita-

How different it was in the days when Nat C. Goodwin was a mimic (and by far a greater one than any of the so-called imitators of this day). Goodwin was as far superior to the type of "George Cohan imitators" that prevails in musical comedies newadays that the mere memory of his artistic efforts (though over three decades ago) is fresh enough to make one rebel at the methods in use to-day, as compared with the Goodwin era. It was rare, indeed, that the latter portrayed a fellow player for over a moment, as compared with the long scenes and even entire acts that are to-day virtually copied for no other purpose than to "connect on a good thing."

It was, however, left to Joseph M. Weber to reach a "climax" on this "mimicry" proposition, when he practically reproduced The Merry Widow, and had not Mr. Savage remonstrated vigorously the limit of this impertinent method would not even then have been reached. Tim Murphy was another real mimic, and an honest one, as well as an artist to his finger How different it was in the days when Nat C.

this impertinent method would not even then have been reached. Tim Murphy was another real mimic, and an honest one, as well as an artist to his finger tips. He would portray a dozen celebrities in as many moments and then would paint their portrait in even less time between the impersonations, and yet he was glad to obtain \$125 a week for his efforts, while Goodwin's highest salary was \$350.

The writer can bear our present day vaudevillers crying out that the managers receive much more today from their public. This is true, but a memory of what such artists really represented is refreshing nevertheless. It will also be argued that "two performances daily" would never have been tolerated by the stars of long ago, yet Sarah Bernhardt in America appeared in from seven to twelve performances a week for Henry E. Abbey, interpreting a repertoire which would tax the strength of a Hercules, and for this she received on her first visit less than Lillian Russell did for singing three songs in a vaudeville theater. John McCullough, not so many years before he died, was granted \$35 a week at the Theater Royal in Montreal, under Ben De Bar's management. Edwin Booth never had more than \$500 a night, when under salary, and he was the greatest box-office attraction of all time. The purpose of this article is not to decry prevailing salaries, but merely to convey in a faint degree the progress which has obtained in the age of theatrical achievements, and that after all "the player has been well bestowed."

BACK OF THE CURTAIN

FTER long famine, the feast. Doris Keane, after two troublous seasons of intermittent activity, including the week-long Making Good, which didn't has come richly into her own. Opportunity has thrown wide its double doors and oiled the hinges of its grille and magnificently has she entered as Mme. Cavallini in Romance.

It would smoothe away complications and make the rough way of tradesmen easy if Stella Hammerstein would wear a placard or announce before making a purchase: "I'm Oscar's daughter."

Pausing before the soda counter of a drug store, she said to the admiring clerk: "A lemonade, please, with three lymps."

with three lemons."

When she had drunk the concoction with sest she stared at her check. Its denomination was a quarter. Pointing to the price, she demanded with an imperious Hammerstein air: "Why this?"

"You asked for three lemons and got 'em," replied the clerk, cowed but still admiring.
"Haven't you a sense of humor?" demanded the daughter of Oscar. A friend paid the check.

Which reminds me of the stately rebuke Gladys Hanson administered to a young man she met at a

The young man insisted he was so thoroughly tamed he would eat out of her hand. To assure her of his gentle disposition he placed a sandwich in her hand and began the process of mastication.

Miss Hanson making an inclined plane of her patrician palm, permitted the edible to slide to the floor.

"Have you no imagination?" she said.



Rejoicing at Sight of the New York Skyserapers

If Miss Warda Howard, leading woman of the Manhattan Piayers at Trenton, is not in that dangerous state of arrested development we term self-satisfaction, it is because she has an extraordinarily well-set head, and because she discounts the value of

rhymed adoration.

This, addressed to her, she dug with a rosy finger nail out of an obcure corner of a drawer of her desk:

of an obcure corner of a drawer of her first of the West, with genius blest, Our admiration we attest. Sincerely we confess to thee Thy acting pleases mightily. In Seven Days thy charming ways Merit our most emphatic praise. We like thy smile, we like thy style, We're boosting for thee all the while. Thine is the art which thrills the beart, and makes thee shine, a star, apart.

But, Warda, maid, we are afraid Thy eyes of brown have havoc played: Thy crown of hair, thy dimples rare, Have got us going, we declare. When in the play we hear thee say. "I'll love thee till my dying day." I wish that we might actors be. To play those here parts with thee.

The author of this patently sincere tribute we do

Last week furnished a peculiarly poignant case of singing without music in one of the new plays. The girl who was the offender has been already severely rebuked for other stage faults and I hesitate to add another reproof to the deluge. But before she receives kinder treatment from the critics she must learn to speak, not sing, her lines. With youth and comeliness and intelligence she has a chance for success. But she must weed out the faults of which this was the most prominent.

As a counter irritant to the tense situations and almost continual work of The Case of Becky, Frances Starr has prescribed for herself a music box. This she carries to the theater, and between acts rests by a walts with Eugene O'Brien, a one-step with Albert Bruning, or a turkey trot with Charles Dalton, while Miss Mary Lawton relaxes from the strain of playing a woman without a sense of humor, by exercising her laughing muscles. ing a woman without her laughing muscles.

Mme. Caro Roma, the prima donna whose name is a synonym for the Tivoli at its best, and the composer whose cycle of songs includes the ever beautiful "Resignation," is preparing for a recital next month. It is good to know that vital transplanted Californienne and to hear the favorite salutation she flings at you while turning a corner of Long Acre Square or when kissing her hands to you from the stage: "God love you!" love you!

Roma has been on the stage since she was three ears old. The date is quite immaterial. Suffice it years old.

to say it was at the old Platt's Hall in San Francisco. Roma having a child's heart, is agele

JĀ

Mabel Taliaferro's dream of a cruise in Summer stance: Tallaterro's dream of a cruise in Summer seas was rudely shattered by a couldn't-be refused contract with Charles Frohman for a part in The Amazons. Contract and part arriving an hour before she sailed, Miss Tallaferro, her famous plaintive note a sustained tremolo, said: "But I can't give up the trip. I just can't."

Appending her name to the contract, she thrust the part Polly Chase played in London into her muff and embarked for Panama. From the steamer she sent back to the Frohman offices a wireless: "Well up in the part. Delighted. Will sail back on same ship."

John Barrymore has forever stamped himself a matinee idol by yielding to the lure of the painter. His portrait, breathingly Barrymore, even to the

cynical look in the edges of the eye, and inseparable cigarette in relaxed, expressive hand, has been painted by Lenique, and scoffs at passers-by from a Fifth Avenue window.

Florence Nash has won on Broadway the title of a good sport. She won the honorable appellation by doing what few women deign to do, pay a bet.

Miss Nash has an inordinate sweet tooth, and knowing this Frances Ring railied her on her weak-

You couldn't do without candy for six weeks and," asserted Miss Ring.
Bet you ten dollars," said the profane little per-

"Bet you ten dollars," said the protate little person in Within the Law.

"Taken," said Miss Ring, and in ten days she had shown herself a prophet.

Mrs. Nash had received a night wire: "Send me a five pound box of chocolate royals, and pay Frances Ring her old ten dollars."

THE MATINEE GIBL.

NEW POETESS OF PASSION

CONCEALS HER GENIUS UNDER THE NAME OF "KATE PRINCE," IN "BIRD OF PARADISE" COMPANY

F no bards of "passion and of mirth" are left us, at least there are some bardesses. Ella Wheeler A no bards of "passion and of mirth" are left us, at least there are some bardesses. Ella Wheeler Wilcox still calls upon her muse defiantly, still publishes fervent poems and writes more fervent essays as a stop-gap. Nor do we at all bewail the modern fashion of our versifiers in throwing over earthly passions the piquant glamour of a pseudo-idealism, of calling by fine names instincts and feelings which an older generation somewhat quaintly termed profane. It is entertaining, occasionally even surely and at worst furnishes barmless armasement. spicy, and at worst furnishes harmless amusement.
But we do resent most strongly the notion that
our bards of passion are closely confined to newspaper dynamiters of the female gender. There is one
poetess whom we have discovered in the more modest poetess whom we have discovered in the more modest ranks of the actor's profession—not your metropolitan "star" who dazzles the theatrical firmament, not your well press-agented grand opera singer; merely an everyday actress in a traveling company. A very good, a very capable actress she is, by the way, yet surely her guerdon of future fame will come from her reputation as a poetess rather than from any despite history. tion as a poetess rather than from any dazzling histri-

Let Kate Prince speak for herself in her own poem which she calls "Bitterness:"

Am I less the woman
Because my heart is human
And filed with love and life—God placed it there!
Do I commit a sin
When my wild thoughts within
Send forth their germs to generate in air?

Does not all Nature give
The birds and beasts that live
eliberty to love as they desire?
What right has mortal man
To alter God's great plan
framing laws to govern inward fire. The

What if the flashing flame
Licks loose and leaps its claim
t it may brighter burn and warmer glow,
Taking love for fuel,
Dropping law—'tis cruel—
did not mean to bind our natures so.

The passion that's divine
Is spun in spirit fine,
woven in the woof of—long ago;
And it has mastered man
E'en since the world began;
life of love is passion's undertow. And

Man's law shall not control
The fibres of my soul!
They cling too close to clay—that is my own
My life—I'il live anew.
As Nature meant me to.
And answer for my sins to God—alone.

Here again is the same note of sturdy defiance in a poem called "Unrest:"

Why need I fear immortal wrath
For worldly snares?
Why need I keep in virtue's path,
When no one cares?
Why should I rein my nature in—
Whip back the passion that within
Surges and seethes with thoughts of sin,
When no one cares?

Why must I keep from love's embrace,
Because of shame?
Why turn aside my heated face—
Am I to blame
That all the life within me cries
For love, and lips that klas their sighs
Till heart unites with heart—and dies—
Am I to blame?

If God this nature gave to me—
The fruit it bears
Must all be gathered from the tree;
There's no one cares.
So why should arms clasp empty air?
Why hunger for the fruit that's there?
I'll eat my fill—'tis my affair!
For no one cares.

The critical reader may observe that in "Bitter-ess" there is the phrase, "the passion that's divine,"

which contrasts forcibly with "the thoughts of sin" of "Unrest." In frankness, all her poems are indica-tive of an intense emotional and intellectual confu-sion; but who will be so captious as to fail to enjoy the thrill of discovering a new "poetess of passion" in a walk of life not usually thought conducive to the poetic frency? poetic frenzy?

is the rule rather than the exception that the actor's mind is imitative and not creative. The exceptions are usually marked by instances where the creator is an inferior actor—witness Shakespeare, Pinero and Jerome.

It is interesting to note that Miss Prince has written most of her passion poems from miseries told her by other women. For instance, "An Elegy," was written for a woman in the South, who requested Miss Prince if she would not help her win back the Miss Prince if she would not help her win back the man she had lost, by writing something in verse she might send him. Of her poem called "Defiance" Miss Prince writes: "It was written for a woman, or because of a woman, at the same hotel with me while in Chicago. Her misery filled my soul; it was so real." Miss Prince goes on to say: "Imagination springs from a keen sense of the tragedy and comedy of life, and if the poetic lies within, it easily blossoms into verse." into verse

We print two more characteristic bits of verse by Miss Prince. The first, called "O Tired Eyes," is in a somewhat quieter vein than are many of Miss Prince's other poems. There is an evenness and swing about it which are quite charming.

O tired eyes,

Thy longing light

Doth reach far out into the night

Of sorrow's sighs!

While searching, seeking everywhere
For Peace—a pearl of fustre rare
The world holds in its shell of care,
Wrapped well in Falth and pinned by Prayer:
Asleep it lies—
O Tired Eyes!

O tired eyes
That plead and pray;
Dost know the price you have to pay
For pearl you prize?
When love lies bleeding at your door,
When heart is weary, sick and sore,
And soul cries out to God: "No more!"
Then Peace awakes—Life's dream is o'er—
The mortal dies!
O Tired Eyes!

The second poem Miss Prince has named "The Answer." To just what the poem is an answer, we are unable to say. But possibly the reader will be a more expert interpreter.

expert interpreter.

Well, here's my trunk, you see 'tis small, And really will not do at all To put your clothes therein—I wish 'twere bigger, '' deed I do,'' Just big enough to hold us two—I know the wish a sin! And yet, the thought is sweet to me, To be locked in, close—close to thee! 'Tis Nature's hungry cry! To let your arms around me twine—Ah. me, to live each sigh! If we could still the aching pain That follows sweetness—if the brain Could only, ever sleep—Why, then, this empty heart of mine, Would yield its passion, yes, to thine! And care not what it reap! But O the wee! and O the pain! Life would not be the same again When my bright dream was o'er. And so—'its best the trunk is small, And you and I keep from the fall That Adam made—of yore. The man is stronger—always so—I'm just a woman, weak—you know, Ah, weak—and willing, too! Tempt me no more—I must deny! Forget—and let the days go by Just as they used to do!

It goes without saying that Kate Prince is a som de plume. Miss Prince uses the same name in her stage work, and if the curious reader will take the trouble to look up Oliver Morosco's traveling company, playing The Bird of Paradise on tour, he will find Miss Prince's name occupying a prominent position in the company's roster. Her real name is Mrs. Estar Banks.

THE MAN BEHIND THE SCENES

nabob's door,
Instructed with a parting curse to darken it no more;
The snowflakes patter on her hair; the biting Winter's blast

Thrills up and down the treble scale; the darkness gathers fast—

then the curtain rustles down; there comes a breathless pause,
And lo! the audience roars forth tumultuous applause.

And then the man behind the scenes, who made the wind to blow.

Who throttled down the twilight and let fall the

mantling enow,
Lights suddenly his briar pipe among the shadows

He knows he made the show a go, but no one claps

The smoke is thick, the cannons boom, the fight is nearly lost.
"Help! Help!" the wounded colonel cries; "send help

at any cost!"
Then hoof beats clatter on the road; a form beameared with mud.

And with a towel around its brow all clotted red with

Strides in and waves a shining sword; the servied

foes retreat, And we extract a victory from terrible defeat.

But ah! the man behind the scenes, whose earnestness and force Ground out of the "clat-clat" machine the hoof beats

of the horse, Who rumbled on the big bass drum the cannon's deaf-

ening boom, Slinks grimly and unnoticed to the dingy smoking

Beware the man behind the scenes! Should be get

He gets the work and worry, and the actors the ap-And sift the snow from smiling skies, or grind the

horse machine Inopportunely in the midst of some great shipwreck

Or let the moon rise slowly up the nabob's parlor wall, He might cause some disturbance—so beware of him, "That's all."

James J. Montague.

PLAYS AND PLAYERS

William W. Criman's is playing the detective in George Beban's Sign of the Rose, on the Orpheum time. Mr. Crimans joined Mr. Beban after the clos-ing of the road company of Ready Money in which he was playing Captain West, also a detective.

Bernice Golden, daughter of Richard Golden, who was seriously injured last March while playing in The Greyhound at the Astor Theater, is slowly recovering at her home in Bangor, Me.

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These are but illustrations of the vast increase which has come in the last decade to hundreds of others. Lillian Russell had a salary of \$3,000 a week in vaudeville when she entered that field, yet it is not so long ago that she was playing small parts and chorus bits for Tony Pastor at less than \$25 a week. Vesta Victoria, who to-day obtains easily \$2,000 a week, if not more, came here many a time for \$150 a week when she was quite as good as she is now; Vesta Tilly, who commands about the same as Vesta Victoria, was elated only a few years ago at the prospect of obtaining from Tony Pastor \$350 a week. May and Flo Irwin, a quarter of a century ago, were the best sister team in the variety field, their weekly salary ran from \$150 to \$200 a week; yet when May Irwin a year ago returned to the modern vaudeville stage in a single specialty, \$2.500 was the figure willingly paid.

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when May Irwin a year ago returned to the modern vaudeville stage in a single specialty, \$2.500 was the figure willingly paid.

Marie Dressler, not so long ago, was identified with cheap opera at a salary which had not yet required three figures to express it. To-day it would necessitate four figures to denote the lowest amount in her pay envelope on salary day. Lew Dockstader, while in vaudeville, never had over \$350 a week; to-day he is offered repeatedly and is refusing \$2,000 a week. George Evans in the 90's earned \$125 a week, about one-tenth the sum he can have to-day for the asking. The four Cohans, including George, his sister Josephine, and his father and mother, were for years available at a salary of \$200, though their last appearance together in vaudeville took place at the Masonic Temple Roof-Garden in Chicago at the remarkable sum of \$5,000 for one week.

In opera the contrast is not quite so great, yet Ernestine Schumann-Heink, when she came here first to the Metropolitan Opera House under Maurice Grau, received about \$250 a week; to-day she has no difficulty in earning \$5,000 a week. Emma Calve gets, perhaps, less to-day than a decade ago, when she was granted \$1,750 a night. Emma Bames earns \$1,000 a night, about double what was accorded her at her American grand opera debut. Jean and Edouard

De Reszke received \$1,750 and \$600, respectively, per night when they came here in the early 90's, and Jean commanded the remarkable sum of \$2,400 a night before he retired. Melba to-day has \$2,000 a night, about twice as much as when she first was heard at the Metropolitan.

Lillian Nordica is heard nowadays more in concert

Lillian Nordica is heard nowadays more in concert than in opera, but she never receives less than \$1,000 a night. Tetrazzini only a few years ago was singing in a hall not far removed from a beer garden at San Francisco at a salary of \$300 a night; to-day she demands \$3,000 a night. Caruso came here originally on a contract inherited from the Maurice Grau regime, which gave his services to the Metropolitan at \$1,000 a night, but his honorarium has climbed yearly, until to-day he is the highest salaried male singer in the world, and is considered even at this rate as the cheapest artist to an impresario in the field of opera. This is in the same sense as Colonel Mapleson's point of view, when he often remarked that Adelina Patti even at \$4,000 a night was much cheaper than any of her rivals at \$500.

One must marvel as to what compensation would

of view, when he often remarked that Adelina Patti even at \$4,000 a night was much cheaper than any of her rivals at \$500.

One must marvel as to what compensation would to-day be meted out to a specialty comedian, such as was the late J. W. Kelly, who at the height of his career received \$300 a week, while to-day Harry Lauder not only obtains \$3,500 a week, but William Morris finds at the end of the week that this artist must be reckoned a tasis of \$5,000 a week, before any other item on his weekly payroll before or behind the curtain can be liquidated.

There are 'few, indeed, to-day who recall that a generation ago there were several artists who were able to hold sway for one hour and even longer by the sheer potency of their individual personality. Henry Clay Barnabee, long before he became "the grand old man of comic opera," presented an entertainment called A Night with Barnabee, which from any point of view was equal to the remarkable performance of the clever Soot, while who that has been under the spell of Sol Smith Russell, in the days when he barnstormed with the Berger family of Swiss bell ringers, will deny that Barnabee or Russell ever in all their careers as individual entertainers earned in a month what Lauder does to-day in a week. Then there was William Horace Lingard, who was a veritable "king of protean stars," and as a box-office magnet quite as powerful as Lauder is now; yet Lingard, together with his beautiful and accomplished wife, Alice Dunning Lingard, never had more than one tenth (jointly) of Lauder's phenomenal salary.

Now we turn to the mimics. Cecilia Loftus began here at \$600 a week, and the writer can speak by the card when he states that he contracted with Mr. Proctor by which that plunging magnate paid her no

less than \$2,000 for one week in New York, and she has often had very nearly as much elsewhere for her mimicry "turn"; yet strange, or rather shall we say not strange to state, when she would appear in a playlet with a salary list of perhaps \$500 a week on her hands, and many other expenses, she could not receive anything like the salary paid for her imita-

receive anything like the salary paid for her imitations.

How different it was in the days when Nat C. Goodwin was a mimic (and by far a greater one than any of the so-called imitators of this day). Goodwin was as far superior to the type of "George Cohan imitators" that prevails in musical comedies nowadays that the mere memory of his artistic efforts (though over three decades ago) is fresh enough to make one rebel at the methods in use to-day, as compared with the Goodwin era. It was rare, indeed, that the latter portrayed a fellow player for over a moment, as compared with the long scenes and even entire acts that are to-day virtually copied for no other purpose than to "connect on a good thing."

It was, however, left to Joseph M. Weber to reach a "climax" on this "mimicry" proposition, when he practically reproduced The Merry Widow, and had not Mr. Savage remonstrated vigorously the limit of this impertinent method would not even then have been reached. Tim Murphy was another real mimic, and an honest one, as well as an artist to his finger tips. He would portray a dozen celebrities in as many moments and then would paint their portrait in even less time between the impersonations, and yet he was glad to obtain \$125 a week for his efforts, while

even less time between the impersonations, and yet he was glad to obtain \$125 a week for his efforts, while Goodwin's highest salary was \$350.

was glad to obtain \$125 a week for his efforts, while Goodwin's highest salary was \$350.

The writer can hear our present day vaudevillers crying out that the managers receive much more today from their public. This is true, but a memory of what such artists really represented is refreshing nevertheless. It will also be argued that "two performances daily" would never have been tolerated by the stars of long ago, yet Sarah Bernhardt in America appeared in from seven to twelve performances a week for Henry E. Abbey, interpreting a repertoire which would tax the strength of a Hercules, and for this she received on her first visit less than Lillian Russell did for singing three songs in a vaudeville theater. John McCullough, not so many years before he died, was granted \$35 a week at the Theater Royal in Montreal, under Ben De Bar's management. Edwin Booth never had more than \$500 a night, when under salary, and he was the greatest box-office attraction of all time. The purpose of this article is not to decry prevailing salaries, but merely to convey in a faint degree the progress which has obtained in the player has been well bestowed."

BACK OF THE CURTAIN

FTER long famine, the feast. Doris Keane. after two troublous seasons of intermittent activity, including the week-long Making Good. which didn't has come richly into her own. Opportunity has thrown wide its double doors and oiled the hinges of its grille and magnificently has she entered as Mme. Cavallini in Romance.

It would smoothe away complications and make the rough way of tradesmen easy if Stella Hammerstein would wear a placard or announce before making a purchase: "I'm Oscar's daughter."

Pausing before the soda counter of a drug store, she said to the admiring clerk: "A lemonade, please, with the property of the state o

with three lemons."

When she had drunk the concoction with sest she stared at her check. Its denomination was a quarter. Pointing to the price, she demanded with an imperious Hammerstein air: "Why this?"

Hammerstein air: "Why this?"

"You asked for three lemons and got 'em," replied the clerk, cowed but still admiring.

"Haven't you a sense of humor?" demanded the daughter of Oscar. A friend paid the check. or?" demanded the

Which reminds me of the stately rebuke Gladys Hanson administered to a young man she met at a

The young man insisted he was so thoroughly tamed be would eat out of her hand. To assure her of his gentle disposition he placed a sandwich in her hand and began the process of mastication.

Miss Hanson making an inclined plane of her patrician palm, permitted the edible to slide to the floor.

"Hanson was investigation?"

"Have you no imagination?" she said.



MABEL TALIAFERRO. Rejoicing at Sight of the New York Skyserapers

If Miss Warda Howard, leading woman of the Manhattan Players at Trenton, is not in that dangerous state of arrested development we term self-satisfaction, it is because she has an extraordinarily well-set head, and because she discounts the value of rhymed adoration.

This, addressed to her, she dug with a rosy finger nail out of an obcure corner of a drawer of her desk:

of an obcure corner of a drawer of Girl of the West, with genius blest, Our admiration we attest. Sincerely we confess to thee Thy acting pleases mightily. In Seven Days thy charming ways Merit our most emphatic praise. We like thy smile, we like thy style, We're boosting for thee all the while. Thine is the art which thrills the be And makes thee shine, a star, apart.

But, Warda, maid, we are afraid
Thy eyes of brown have havor played;
Thy crown of hair, thy dimples rare,
Have got us going, we declare.
When in the play we hear thee eas,
"I'll love thee till my dying day,"
I wish that we might actors be.
To play those bero parts with thee.

The author of this patently sincere tribute we do

Last week furnished a peculiarly poig ant case of singing without music in one of the new plays. The girl who was the offender has been already severely rebuked for other stage faults and I hesitate to add another reproof to the deluge. But before she receives kinder treatment from the critics she must learn to speak, not sing, her lines. With youth and comeliness and intelligence she has a chance for success. But she must weed out the faults of which this was the most prominent.

As a counter irritant to the tense situations and almost continual work of The Case of Becky, Frances Starr has prescribed for herself a music box. This she carries to the theater, and between acts rests by a walts with Eugene O'Brien, a one-step with Albert Bruning, or a turkey trot with Charles Dalton, while Miss Mary Lawton relaxes from the strain of play-ing a woman without a sense of humor, by exercising ing a woman without her laughing muscles.

Mme. Caro Roma, the prima donna whose name is a synonym for the Tivoli at its best, and the composer those cycle of songs includes the ever beautiful "Resignation," is preparing for a recital next month. It is good to know that vital transplanted Californienne and to hear the favorite salutation she flings at you while turning a corner of Long Acre Square or when kissing her hands to you from the stage: "God love you!"

love you!"

Roma has been on the stage since she was three years old. The date is quite immaterial. Suffice it

to say it was at the old Platt's Hall in San Francisco. Roma having a child's heart, is ageles

Mabel Taliaferro's dream of a cruise in Summer Mabel Taliaferro's dream of a cruise in Summer seas was rudely shattered by a couldn't-be refused contract with Charles Frohman for a part in The Amazons. Contract and part arriving an hour before she sailed, Miss Taliaferro, her famous plaintive note a sustained tremolo, said: "But I can't give up the trip. I just can't."

Appending her name to the contract, she thrust the part Polly Chase played in London into her muff and embarked for Panama. From the steamer she sent back to the Frohman offices a wireless: "Well up in the part. Delighted. Will sail back on same ship."

John Barrymore has forever stamped himself a matinee idol by yielding to the lure of the painter. His portrait, breathingly Barrymore, even to the

cynical look in the edges of the eye, and inseparable cigarette in relaxed, expressive hand, has been painted by Lenique, and scoffs at passers-by from a Fifth Av-

Florence Nash has won on Broadway the title of a good sport. She won the honorable appellation by doing what few women deign to do, pay a bet.

Miss Nash has an inordinate sweet tooth, and knowing this Frances Ring rallied her on her weak-

"You couldn't do without candy for six weeks and live," asserted Miss Ring.
"Bet you ten dollars," said the profane little per-

"Taken," said Miss Ring, and in ten days she had shown herself a prophet.

Mrs. Nash had received a night wire: "Send me

a five pound box of chocolate royals, and pay Frances
Ring her old ten dollars."

THE MATINER GIRL.

A NEW POETESS OF PASSION

CONCEALS HER GENIUS UNDER THE NAME OF "KATE PRINCE," IN "BIRD OF PARADISE" COMPANY

F no bards of "passion and of mirth" are left us, If no bards of "passion and of mirth" are left us, at least there are some bardesses. Ella Wheeler Wilcox still calls upon her muse defiantly, still publishes fervent poems and writes more fervent essays as a stop-gap. Nor do we at all bewail the modern fashion of our versifiers in throwing over earthly passions the piquant glamour of a pseudoidealism, of calling by fine names instincts and feelings which an older generation somewhat quaintly termed profane. It is entertaining, occasionally even spicy, and at worst furnishes harmless amusement. But we do resent most strongly the notion that But we do resent most strongly the notion that our bards of passion are closely confined to newspaper dynamiters of the female gender. There is one poetess whom we have discovered in the more modest poetess whom we have discovered in the more modest ranks of the actor's profession—not your metropolitan "star" who dazzles the theatrical firmament, not your well press-agented grand opera singer; merely an everyday actress in a traveling company. A very good, a very capable actress she is, by the way, yet surely her guerdon of future fame will come from her reputation as a poetess rather than from any dazzling histrication areas. onic career.

Let Kate Prince speak for herself in her own poem which she calls "Bitterness:"

Am I less the woman
Because my heart is human
And filed with love and life—God placed it there!
Do I commit a sin
When my wild thoughts within
Send forth their germs to generate in air?

Does not all Nature give
The birds and beasts that live
liberly to love as they desire?
What right has mortal man
To alter God's great plan
framing laws to govern inward fire.

What if the flashing flame Licks loose and leaps its claim t it may brighter burn and warmer glow, Taking love for fuel, Dropping law—'tis cruel— did not mean to bind our natures so.

The passion that's divine
Is spun in spirit fine.
And woven in the woof of—long ago:
And it has mastered man
E'en since the world began:
The life of love is passion's undertow.

Man's law shall not control
The fibres of my soul!
They cling too close to clay—that is my own
My life—I'll live anew
As Nature meant me to,
And answer for my sins to God—nione.

Here again is the same note of sturdy defiance in poem called "Unrest:"

Why need I fear immortal wrath
For worldly snares?
Why need I keep in virtue's path,
When no one cares?
Why should I rein my nature in—
Whip back the passion that within
Surges and seethes with thoughts of sin,
When no one cares?

Why must I keep from love's embrace,
Hecause of shame?
Why turn aside my heated face—
Am I to blame
That all the life within me cries
For love, and lips that kiss their sighs
Till heart unites with heart—and dies—
Am I to blame?

If God this nature gave to me—
The fruit it bears
Must all be gathered from the tree;
There's no one cares.
So why should arms clasp empty air?
Why hunger for the fruit that's there?
I'll eat my fill—'tis my affair!
For no one cares.

The critical reader may observe that in "Bitter-ss" there is the phrase, "the passion that's divine,"

which contrasts forcibly with "the thoughts of sin" which contrasts forcibly with "the thoughts of sin" of "Unrest." In frankness, all her poems are indicative of an intense emotional and intellectual confusion; but who will be so captious as to fail to enjoy the thrill of discovering a new "poetess of passion" in a walk of life not usually thought conducive to the poetic frenzy?

the poetic frenzy?

It is the rule rather than the exception that the actor's mind is imitative and not creative. The exceptions are usually marked by instances where the creator is an inferior actor—witness Shakespeare, Pinero and Jerome.

It is interesting to note that Miss Prince has written most of her passion poems from miseries told.

It is interesting to note that Miss Prince has written most of her passion poems from miseries told her by other women. For instance, "An Elegy," was written for a woman in the South, who requested Miss Prince if she would not help her win back the man she had lost, by writing something in verse she might send him. Of her poem called "Definace" Miss Prince writes: "It was written for a woman, or because of a woman, at the same hotel with me while in Chicago. Her misery filled my soul; it was so real." Miss Prince goes on to say: "Imagination springs from a keen sense of the tragedy and comedy of life, and if the poetic lies within, it easily blossoms into verse."

into verse."

We print two more characteristic bits of verse by Miss Prince. The first, called "O Tired Eyes," is in a somewhat quieter vein than are many of Miss Prince's other poems. There is an evenness and Prince's other poems. There is an e swing about it which are quite charming.

O tired eyes,

Thy longing light
Doth reach far out into the night
Of sorrow's sighs!
While searching, seeking everywhere
For Peace—a pearl of lustre rare
The world holds in its shell of care,
Wrapped well in Faith and pinned by Prayer:
Asleep it lies—
O Tired Eyes!

O tired eyes
That plead and pray;
Dost know the price you have to pay
For pearl you prize?
When love lies bleeding at your door,
When heart is weary, sick and sore,
And soul cries out to God: "No more!"
Then Peace awakes—Life's dream is o'er—
The mortal dies!
O Tired Eyes!

The second poem Miss Prince has named "The Answer." To just what the poem is an answer, we are unable to say. But possibly the reader will be a more expert interpreter.

well, here's my trunk, you see 'tis small,
And really will not do at all
To put your clothea therein—
I wish 'twere bigger, ' deed I do,''
Just big enough to hold us two—
I know the wish a sin!
And yet, the thought is sweet to me,
To be locked in, close—close to thee!
'Tis Nature's hungry cry!
To let your arms around me twinc—
To drink of passion's magic wine—
Ah. me, to live each sigh!
If we could still the aching pain
That follows sweetness—if the brain
Could only, ever sleep—
Why, then, this empty heart of mine,
Would yield its passion, yes, to thine!
And care not what it reap!
Rut O the wee! and O the pain!
Life would not be the same again
When my bright dream was o'er,
And so—'its beat the trunk is small,
And you and I keep from the fall
That Adam made—of yore.
The man is stronger—always so—
I'm just a woman, weak—you know,
Ah, weak—and willing, too!
Tempt me no more—I must deny!
Forget—and let the days go by
Just as they used to do!

It goes without saying that Kate Prince is a nom de plume. Miss Prince uses the same name in her stage work, and if the curious reader will take the trouble to look up Oliver Morosco's traveling company, playing The Bird of Paradise on tour, he will find Miss Prince's name occupying a prominent position in the company's roster. Her real name is Mrs. Estar Banks.

THE MAN BEHIND THE SCENES

The heroine shrinks cringing from the haughty

nabob's door, Instructed with a parting curse to darken it no more; The snowflakes patter on her hair; the biting Winter's

Thrills up and down the treble scale; the darkness

gathers fast—
And then the curtain rustles down; there comes a breathless pause, And lo! the audience roars forth tumultuous applause.

And then the man behind the scenes, who made the wind to blow, Who throttled down the twilight and let fall the

mantling snow, Lights suddenly his briar pipe among the shadows

He knows he made the show a go, but no one claps

for him!
The smoke is thick, the cannons boom, the fight is nearly lost.
"Help! Help!" the wounded colonel cries; "send help

at any cost?" n hoof beats clatter on the road; a form besmeared

with mud,
And with a towel around its brow all clotted red with

Strides in and waves a shining sword; the serried foes retreat,

And we extract a victory from terrible defeat.

But ah! the man behind the scenes, whose earnestness

Ground out of the "clat-clat" machine the hoof beats of the horse,
Who rumbled on the big bass drum the cannon's deaf-

ening boom, Slinks grimly and unnoticed to the dingy smoking

Beware the man behind the scenes! Should he get sore because He gets the work and worry, and the actors the ap-

And sift the snow from smiling skies, or grind the

horse machine Inopportunely in the midst of some great shipwreck

Or let the moon rise slowly up the nabob's parlor wall, He might cause some disturbance—so beware of him, "That's all."

James J. Montague.

PLAYS AND PLAYERS

William W. Criman's is playing the detective in George Beban's Sign of the Rose, on the Orpheum time. Mr. Crimans joined Mr. Beban after the clos-ing of the road company of Ready Money in which he was playing Captain West, also a detective.

Bernice Golden, daughter of Richard Golden, who was seriously injured last March while playing in The Greyhound at the Astor Theater, is slowly recovering at her home in Bangor, Me.



THE FIRST NIGHTER

"The Bridal Path" Doesn't Lead to Happiness-May Irwin in "Widow By Proxy" Opens at the Cohan Theater-Marie Dressler in a Unique Entertainment at the West End-Hauptmann's Latest Play at Irving Place.



"THE BRIDAL PATH"

Comedy in Three Acts by Thompson Buchanan, produced by Edward J. Bowes, Thirty-ninth Street Theater, Feb. 18.

Cara Carson Nan Campbell Jimmie McChord Felix Kremba E. Pennington Borset Bernard Fairfax Alice Weston Fay Bainter Thomas Wetherbee Marshall Hilliam H. Sams Natalie Marshall Ann Murdock Aunt Kitty Mrs. Charles G. Craig Jean Bruce Florence Short Vera Malczeska Lucile Watson Robert Cameron Robert Warwick Bafferty A. T. Hendon Rev. Dr. Grant William Wilson Aunt Kitty
Jean Bruce
Vera Malczeska
Robert Cameron
Rafferty
Rev. Dr. Grant

When a young girl, with every power of fascination at her command and an unusually attractive personality to back up her finesse, lures a young man into marriage, after alienating him from another charmer, and then in the privacy of their boudoir on the wedding night turns upon her husband and behaves like turns upon her husband and behaves like a little termagant by accusing him of disloyalty and disingenuous treatment of her ardent young affections, that young person presents a peculiar case of self-contradiction and accordingly becomes a difficult problem as a dramatic possibility. Just that is the trouble with The Bridal Path, in which a very charming comedy theme is knocked into flinders by a glaring contradiction and made worse by an expedient in which the so offending young divinity is as abruptly reconciled

young divinity is as abruptly reconciled and rendered forgetful of her hot resolve to leave her husband, merely because she gets an inkling of his willingness to ac-quiesce in a separation. Things like quiesce in a separation. Things like these do not appeal to the common sense of a hard-headed audience, and until our younger generation of authors acquire the

of a hard-headed audience, and until our younger generation of authors acquire the insight to account for human impulses on perfectly normal theories they write themselves down as sophomores.

It is a pity, too; for The Bridal Path starts out well with some delightfully youthful characters and appealing scenes, culminating in a fashionable wedding, trigged out with all the interesting details of the Episcopal ceremony. The author, down to the moment that the comedy strikes the one destructive false note, panders playfully to your curiosity and takes you boldly to the verge of a piquant situation with all the delicacy of a finished comedy writer. But after he piquant situation with all the delicacy of a finished comedy writer. But after he has landed Natalie and Robert in their boudoir and Natalie receives the wedding gift of Vera Malczeska, an Egyptian bracelet which Robert has presented to Vera as an engagement token, and she accuses him of all sorts of infidelities of which he is innocent, the interest drops with a cold dull thud and nothing in the subsequent developments can revive it more.

Natalie Marshall is the bright brilliant Natalie Marshall is the bright brilliant young daughter of a father who dotes on and indulges her. She loves Robert Cameron, a young engineer, who is, however, engaged to Vera Malczeska, a woman of an equivocal past. Natalie is a refreshing child of nature who is old-fashioned enough to picture a domestic fireside made happier by the presence of children. Vera loves a pet dog and sneers at children.

children.

The enterprising Natalie determines to act as her own press agent in promoting her chances of marrying Robert. She has a notice anonymously inserted in a sensational society weekly which starts gossip, and prepares a letter to a woman friend announcing her engagement to the young engineer. The letter is prematurely mailed, and her sinister little scheme is unexpectedly exploded before the unsuspecting Robert to the dire confusion of the young plotter.

For good measure the author introduces a scene in which Vera and Natalie challenge each other to determine the possession of the bone of contention, and Natalie wins.

On the night of the marriage the ma-licious Vera sends her rival the Egyptian bracelet, and now Natalie suddenly casts celet, and now Natalie suddenly casts her becoming graciousness and subbracelet, and now Natalie suddenly casts off her becoming graciousness and subjects poor Robert to a bastinado that ends in their seeking separate apartments. The next morning they meet again at the wedding breakfast and confound the radiant colored mammy, cook, nurse and family confidant, Aunt Kitty, by their un-wedding-breakfast-like demeanor of two disappointed lovers.

"No," says Natalie to berself, "I can never stand this." And she telephones her indulgent papa to take her away.

Robert manifests symptoms of despondency until inspired by Aunt Kitty to take an assertive attitude and show the wilful Natalie that he is not to be swayed by her caprices, whereat he telephones for his car to take him to some indefinite henceness until clearer weather shall set in or some other miracle come to pass.

On the instant, as if she had guessed the intent of the playwright better than he depicts it in action, Natalie changes her attitude. When her father comes to take her part, Robert curries him down like a sensible son-in-law, and Natalie feels herself drawn to her Petruchio with the irresistible force of an occult psychological force of gravity, which brings the

the irresistible force of an occult psycho-logical force of gravity, which brings the play to a close.

The comedy is designedly built up with

view to sensational effects and to apto the taste for prurient develops. It frankly discusses problems of parental and domestic intimacies, but falling from the lips of chaste maiden-hood they are roughly charged to the ac-count of the category of tolerated modern isms, eugenics at the head of them.

The piece is admirably played. Ann Murdock, whose acting suggests a pleasurable amalgamation of attributes belonging to Billie Burke, with a capacity of her own for striking a deeper note, interprets the role of Natalie with a de-lightful gayety of spirits and spontaneous lightful gayety of spirits and spontaneous playfulness of manner, and two very striking characterisations are presented by Lucile Watson as Vera and Mrs. Chas. G. Craig as Aunt Kitty along lines in which neither has a superior on the American stage. Mr. Warwick's Robert showed no appreciable distinction, but several minor parts by Nan Campbell, Felix Krembs, Bernard Fairfax and Fay Bainter, were interestingly played.

Bainter, were interestingly played.

The mounting is unusually good and the staging is a credit to Bertram Harri-

"WIDOW BY PROXY"

New Farcical Comedy, by Catherine Chisholm Cushing; George M. Cohan's Theater, Feb. 24; the Liebler Co.. Managers.

Dolores Pennington ... Clara Blandick Gilligan ... Alice Johnson Saphronia Pennington ... Frances Gaunt Angelica Pennington ... Helen Weathersby Captain Pennington, U. S. N.,

Orlando Daly
Jonathan Pennington Lynn Pratt
Alex. Galloway Joseph Woodbury
Robbins Arthur Bowyer

May Irwin in Widow by Proxy proves May Irwin in Widow by Proxy proves that she is a consummate comedienne, for she carried the pla; pretty much on her own shoulders and made the audience like her—like her immensely—as the talkative, mischievous, audacious, enterprising dashing Gloria Grey. If there must be "vehicles," I hope they may have none but such perfect interpreters as May Irwin, whose art is something more than a mere expedient, a mere trick to force an indulgent audience to laugh. Her comedy has significance even in its Her comedy has significance even in its farcical aspects. There is no note in the whole gamut of acting that she cannot strike, and though we may question her good taste in monopolising the stage, instead of observing the discreet attitude

of a co-ordinate factor in the complications of the play, we must give her credit for bringing the highest ability of an actress and the roly-poly humor of a rol-licking farceuse to the interpretation of

her role.

Widow by Proxy is not an extravagantly comical farce, but it affords Miss Irwin a happy role. The curtain discovers her amid comfortable surroundings in her New York flat giving a music lesson in the next room. Gloria Grey ings in her New York flat giving a mu-sic lesson in the next room. Gloria Grey has come to the end of her rope, finan-cially, and is desperately as well as hu-morously staving off an army of impor-tunate creditors, when suddenly the long arm of coincidence interposes to fill her

art with renewed hope.

Dolores, her companion, whom she has helped through a severe illness, falls heir to a small fortune through the settlement of the estate of her late husband, Jack Pennington. This estate she is to divide with Captain Pennington of the navy, who has had an unfortunate love affair. As Dolores, from a fanatical dislike for her husband's relatives refuses to take the inheritance, Gloria persuades her to her impersonate Dolores by posing as Jack's widow.

This is the foundation of the ensuing This is the foundation of the ensuing plot. In carrying out the ruse in the home of the two spinster maidens, Jack's sisters, whom she wins over by telling them that her grandmother was a duchess, the captain falls in love with her and is about to lead her to the altar when Jack, when rumon has proposed when Jack, whom rumor has pronounced dead, turns up alive and upsets the promising scheme of the fictitious widow.

of course, this incident only temporarily halts the story, for everything is satisfactorily explained when Dolores and Jack fly into each other's arms and the captain finds he has not lost his sup-

the captain finds he has not lost his supposititious widow through the unwelcome
re-advent of a husband.

Aside from Miss Irwin's wholly admirable work in the part of Gloria Grey.
Clara Blandick appeared to good advantage as Dolores, in spite of the fact
that the part is of a highly non-commital character, and Orlando Daly was excel-lent as the Captain, while Alice John-son scored as Gilligan, a fashionable mil-liner. The other characters, of minor importance were all well played.

"THE HONEYMOON"

A Comedy in Three Acts by Arnold Bennett. Produced by the Stage Society of New York at the Lyceum Theater, Monday afternoon, Feb. 24, 1913.

Flora Lloyd Laura Hope Crews Cedric Haslam ... Howard Estabrook Gaston ... Frank Reicher Charles Haslam ... Richard Sterling Mr. Reach Haslam ... Albert Reed Mrs. Reach Haslam ... Barah Cowell LeMoyne Bishop of Colchester ... G. W. Anson Cuthbert ... William Fasan Frampington ... Ernest Lawford

To find an explanation for the drab, unlovely realism of Mr. Arnold Bennett's serious novels of the Five Towns—the grey pessimism of The Old Wives' Tale, for example—one needs only to see his comedy, The Honeymoon. When a man has finished writing a play of such infectious high spirits as this, all the humorous sweetness in him must be sucked out. Psychologically, The Honeymoon will strike an observer familiar with Mr. Bennett's novels as the suppressed com-Bennett's novels as the suppressed com-plex of a man who wishes to pose before posterity as a gloomy philosopher on the eternal fleetingness of time and human hopes and affections. It is like a vision of green fields by a man twenty years in a sunless prison. Action and reaction are equal and in opposite directions, says an old law in physics, which probably applies with equal force to our mental life. And The Honeymoon of Mr. Bennett is just as deliciously diverting as

are his longer novels pitilessly misan-

To begin at the middle of the story (where all properly balanced critics ought to begin), there is a scene in the second act in which the diligent female novelist, Mrs. Reach Haslam, has occasion to commiserate with the pretty wid-ow, Mrs. Flora Lloyd, on her lack of any gift from Heaven. "Ah, but I have any gift from Heaven. "Ah, but I have a gift from Heaven greater even than genius," objects Flora. "I have charm." To confirm which, she relates how even To confirm which, she relates how even policemen turn to gaze longingly at her in the streets. With Laura Hope Crews acting the part, everybody in the audience felt this verbal confirmation quite unnecessary. "Such a talent," observes the popular novelist unabashed, "doesn't require years of ardent study in order to be properly developed." Whereat Flora, who has been standing during the interchange of compliments, languorously and with infinite grace, seats herself in a infinite grace, seats herself in a "I don't mind telling you," she with a fine show of spirit, "that ys, with a fine show of spirit, "that required seven years of patient study to learn to sit like that. And—" But the shrieks of sympathetic laughter from many rows of ladies, who had, without doubt, spent as many hours in the mak-ing of their toilette, smothered the rest Flora's piquant line.
So successfully, at any rate, had Mrs.

So successfully, at any rate, had Mrs. Lloyd learned her lesson of how to charm, that in act one we see her with Cedric Haslam, a noted English aviator, at a little English seaside hotel on what the two suppose the first morning of their honeymoon, which Flora had insisted should last the calendar month of thirtyone days. Cedric is in loving agreement until he learns that his German rival, Klopstock, is to attempt to fly over Snowden, an attempt which he must, at all events, forestall. He says he must cut short the wedding trip. But Flora insists on her right to a honeymoon with assents. Just then Mrs. Reach Haslambreaks in upon the young couple to tell them that the curate who performed the ceremony is a sham curate, and that the idea they are married, like the report of Mark Twain's death, is greatly exagger-ated. All this, says Mrs. Reach Haslam out of breath, "just in time," which, out of our knowledge of the modest English tradition, we presume, unashamedly, to be bedtime

Act two finds us at Cedric's mother's house, in Colchester, the same evening. Flora ends the highly amusing act by departing in a pretended rage at Cedric's frank statement that he thinks the flying over Snowden far more important than their honeymoon, saying she will not marry him anyway. The last act is in the garden of Cedric's home. Flora has not gone at all, but at the pleading of not gone at all, but at the pleading of Cedric's brother has stayed behind to get him some dinner upon his return from his newspaper office. Cedric discovers her there, and lies very glibly, saying he has been awake all night, and finally came to believe she was right in her notion of their honeymoon's importance. But Flora has learned through Cedric's brother that Klopstock has broken his leg, so that Cedric will not need to fly over Snowden anyway. And another leg, so that Cedric will not need to my over Snowden anyway. And another pretty quarrel scene ensues. Then, with the natural unexpectedness of woman, she drags Cedric away to a real marriage, making the astonishing statement that his clumsy lies to her to disguise his value and the property has really proved how greatly here. principles really prove how greatly he loves her.

The comedy is rich in amusing lines, and full to the brim in sharp characterisation. It makes unusual comic farce.

Mrs. Sarah Cowell Le Moyne, Laura

Hope Crews, Frank Reicher, Howard

Estabrook, Albert Reed and G. W. Anson

are in roles which they act capitally.

THE IRISH PLAYERS

The Countess Cathleen, a Miracle Play by W. B. Yeats. In Four Scenes.

Countess	Bara Allgood
Oona	Mona O'Belrne
Maire	Eileen O'Doherts
Shemus	Sydney J. Morgao
Telg	U. Wright
First Demon	Nugent Monck
Second Demon	Harry Hutchinson
Aleel	Fred O'Donovan
Steward	J. A. O'Rourke
Old Woman	Kathleen Drago
Miser	Eithnee Magee
Vonne Woman	M. J. Dolan
Vain Woman	Nora Clancy
Porter	J. O'Roche
And, Family Faili	ing, a Comedy in Three

Acts by William Boyle. Both Plays Produced at Wallack's, Feb. 19, 1913.

Maria Donnelly	. Eileen O'Doherty
Nelty	Kathleen Drago
Dominic Donnelly	Arthur Sinclair
Joe Donnelly	H. E. Hutchinson
Tom Carragher	J. M. Kerrigan
Mrs. Carragher	Mona O'Belme
Robert Donnelly Francy Niel	Sydney J. Morgan
	J. Dolan

The years, like great black oxen, tread the world, And God, the herdsman, goads them on behind.

And I am broken by their passing feet.

It seemed a pity that the magic elo-sence of such lines as the above—and quence of such lines as the above—and The Countess Cathleen abounds in them—should so often have been lessened by the thick veil of a big theater. All the arresting force of this old folklore phan-tasy is in the poetic charm with which W. B. Yeats so wonderfully invests it. W. B. Yeats so wonderfully invests it. of third scene and the death of the Coun-tess in the final one. Both situations are dramatic, both are appealing. But pri-marily, The Countess Cathleen is a series of poetic moods (half visualized by stage settings and half hinted at by speech), demanding an intimate theater wherein the subtle delicacies and shadings of the lines can be instantaneously perceived. It could not be so perceived perceived. It could not be so perceived at Wallack's, and thus, even with a scenic background of rare simplicity and suggestive beauty, such as the Irish play-ers gave it, almost half the imaginative thrill of the play was lost.

There is small need to repeat the story of this well-known poem. Sara Allgood played the Countess with a touching beauty of speech and gesture. Eithnee Magee and Nugent Monck were also un-expectedly good. For the rest, little in praise or blame can be said. The Countess Cathleen was followed

by William Boyle's play in three acts, Family Failings, the story of a lazy Irish peasant family, suddenly galvanized into unwonted activity by a visit of a sup-posedly energetic uncle, who turns out in the end to be just as averse to work as the rest of the worthless but very amus-ing crowd. The comedy is written in a richly humorous vein, filled with rough pleasantry and broad fun. It is the kind of comic piece the Irish players act best, which is to say, perfectly

* SCHILLING'S FLIGHT "

Drama in Five Acts by Gerhard Haupt-mann; Irving Place Theater, Feb. 18; M. Baumfeld, director.

This play of the author of The Sunken Bell has the doomful note of pre-ordained fate of some of his other realistic works without the poetic charm of his best productions, and is intensely photo-

Schilling, an artist, is the helpless vic-tim of two women: his wife, who is a shrew, and Hanna Elias, with whom he has become amorously entangled and who clings to him like a shadow. He is a man of no great resolution, whose spirit is hopelessly depressed by his shackles. But by an understanding with Hanna he at last leaves her and seeks to recover his suitable at last leaves her heather the seeks to recover he at last leaves her and seeks to recover his spirits at a bathing resort in the Baltic, where he has friends who are more than anxious to cheer him up. This object is partly attained, when Hanna puts in her appearance and lures him back into her embraces. A sudden illness casts Schilling on a sickbed. Hanna nurses him: the wife arrives and a violent scene takes place between the two women. Despairing of hope, Schilling rises from his bed and drowns himself in the ocean.

The performance excellent Was The performance was excellent throughout, notably on the part of Rudolf Christians as Schilling, and Mathilde Brandt as Hanna, and the support given them by Miss Buhrke as the wife, Mr. Stoeckel as the friend, Mrs. Rub and Miss Lichtenstein in two important parts out the support of the supp portant parts could hardly have been im-

MARIE DRESSLER'S PLAYERS

Presenting a Diversified Entertainment Arranged by Miss Dressler with Musi-cal Settings by A. Baldwin Sloane. West End Theater, Monday Evening, Feb. 24.

Prologue: Introducing the Heralds of the

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Acts IV and V of Camille:

Camille .			0	0			0	0	6	0						1	M	a	dame	Y	orska
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Nanine .						0										0			. Ma	dge	Voe
Olimpe .	0		0	0		0													Ma	dge	Voe
Madame	1	P	r	u	d	ei	a	Ci	è	0	0	0	0			è	A	ťı	trie	Dre	essler

Jefferson De Angelis: In an Original Act by Himself, Entitled All at Sea.

,	Jack Wall	Jefferson De Angelis
	Mrs. Jack Wall	Mina Schall
	Joseph Newman	
	Captain Shark	Arthur Row
١	Percy	Harry Weber

Symposium of Terpsichore—the Evolution of Dancing: Conceived and Arranged by Miss Dressler.

Just a vaudeville show is the Marie Dressler entertainment, and, like most variety programmes, it varies in quality. There are a few excellent moments, more passable ones and others that are dull.

passable ones and others that are full.

It was rather unusual to present the last two scenes of Camille. A dramatic act in vaudeville works up to its climax but with an extract from a play, we are thrown suddenly into the whirl of a drama. It takes time to get into the suits of the play, and into apparents, with arama. It takes time to get into the spirit of the play and into sympathy with the players. So it is that the tabloid Camille doesn't grip for a whole scene. Mme. Yorska, after she has discarded a livid creme de menthe gown, succeeds in investing the Dumas heroine with a mov-ing and appealing pathos. There is a hopelessness in her eyes that grips. Miss Dressler does Mme. Prudence like a breath from an American musical comedy yoraka's Camille. Robert Drouet as Armand is artificial and the remainder of the players fail to suggest their roles. With her revolving hat, Miss Dressler

With her revolving hat, Miss Dressler is as amusing as ever in her specialty with its burlesque funmaking and Jeff de Angelis has some laughable moments—and some others—in his own skit, All at Sea. Here, too, the assistants didn't assist. Funniest of all, however, is the travesty of the Dumas play, with De Angelis as the emotional "Almond," and Miss Dressler as the frail "Clamille." The dying coughs of the rotund Marie are very destructive to the furniture and

The dying coughs of the rotund Marie are very destructive to the furniture and when she finally collapses into "Almond's" arms, "Almond" collapses, too.

Prettiest of all is the symposium of Terpsichore, showing the evolution of dancing. Here a toe "turkey trot" by Mile. Prager and Lester Sweyd is quite delightful. Rather attractive, also, is the magnetic Ethel Fairbanks's old time step dancing.

atep dancing.

Mary Desmond's singing deserves special comment. Her contralto is marked by a rich tonal quality, clear enunciation and easy methods. Her "My Silver Ring" (Chaminade) is a

Angelis, along with Mme. Yorska's Camille, as the bright spots of the show. But, please, Miss Dressler, keep the minors of your company from putting their heads through the curtains in full view of the audience to watch the show

AT OTHER HOUSES

METROPOLIS.—Cecil Spooner and her company of favorites are giving an interesting performance of Old Heidelberg at the Metropolis this week.

GRAND.-George M. Cohan, having closed his Broadway career as an actor for good, as he declares, is this week de-lighting large audiences at the Grand in Broadway Jones, supported by the original cast.

WEST END.—Last week at the West End, Snow White was presented every afternoon, the production direct from the Little Theater. Marguerite Clark proved great favorite with the children, and rank McCormack, Arthur Barry and laine Inescort were all well received. Elaine Elaine Inescort were all well received. The bill for the week at the evening performances was Rutherford and Son, in which Norman McKinnel and a capable cast including L. G. Carroll, Agnes Thomas, and Marie Ault proved a drawing attraction. This week, Marie Dressele.

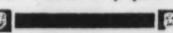
CLIFTON CRAWFORD

First Vaudeville Appearance in Five Years-Week of Feb. 3 at Hammerstein's Victoria

With a vaudeville act that is delight ful, Mr. Crawford, late of Weber and Fields's Music Hall, My Best Girl, The Quaker Girl and The Three Twins, is again a welcome headliner of genuine worth. Mr. Crawford knows his yaudeville audiences and he understands how to please them. The offering combines distinct cleverness and delightful variety with an agreeable personality and meth-ods. The star gives a little travesty of a motion picture fan groping his way over people's toes down a darkened nickelet aisle to see his favorite "film actor. Next comes a delicious burlesque of a amateur elocutionist whose handkerchief has been fixed by practical jokers with sneeze powder. After a romantic lyric from The Quaker Girl, Mr. Crawford prefrom The Quaker Girl, Mr. Crawford pre-sents an admirable dramatic recitation, The Spell of the Yukon. Given with ar-tistic force and vigor, it is a vivid little tale of the great silent wilds of the North, "where the Winters are as tight as a drum and the snows are older than history." Mr. Crawford scored heavily, and the audiences invariably refused to let the show go on until the comedian had given his famous recitation of Kip-

's Gunga Din. 'he Dance of Fortune of Bert French and Alice Eis, plainly aimed to be daring and, according to the programme, was symbolic. It may be symbolic for a symbolic. It may be symbolic for a young woman to hop around in negligee after the manner of the angular Gertrude Hoffman, but we have our doubts. Truly Shattuck in her song successes and Bert Melrose, really broadly funny in his Melrose, really broadly funny in his knockabout act with the tumbling tables, were on the same bill.

ON THE RIALTO



Edmond Breese adheres to the interesting Edmond Breese adheres to the interesting form in responding to applause, of ignorg the audience and bowing to the man who plays the footman. Of course, that is the logical thing to do. The audience is merely there to buy seats and clap its hands for exercise. The footman, or the butcher, or the candlestick-maker in the play is the one to receive the acknowledge. play is the one to receive the acknowledge ments, not the public.

The programme opens with the appearance of the four muses through a hanging curtain, each in turn introducing the various acts. Madge Voe made a delightful Momus, in fact the audience as Othello, but I should dislike to be the entirely too little of her.

When all is said and done, we will remember Miss Dressler and Mr. De the best traditions of the old school,

Yorska's which combined athletics with the intel-

It was really a treat to see the early part of The Bridal Path, if for no reason other than to observe the refined and playful spirit displayed by Ann Murde But her whole environment in the first act was enjoyable for the good acting and fine bearing of the players.

Lucile Watson, now in The Bridal Path, is looming up as one of the most individual players in New York. She is individual players in New York. She is the logical successor of the late Clara Bloodgood. She has a peculiarly snappy, clean-cut enunciation, with the ability to give color and significance to her acting. Her style of personality commands atten-tion as naturally as a Kentucky thor-oughbred in a paddock.

They say that Thompson Buchanan is not responsible for the inconsistencies that mar The Bridal Path. Originally there was a cause for the young bride turning against her husband in the boudoir on the night of the wedding. He boudoir on the night of the wedding. He married her only to save her from the embarrassment which her prematurely-announced engagement created, having only a fugitive sentiment for her and being engaged to "the other woman." After the wedding she discovers his previous relationship with the other, and is upset by the developments, believing herself an unloved wife, though in reality his regard for her has developed into a devoted love. for her has developed into a devoted love. In getting away from the logic of Mr. Buchanan's story everything has been Buchanan's story everything has been sacrificed to a theatrical expedient of paralleling the big scene in Bought and Paid For. No wonder Miss Murdock stumbled over the footstool and sat squat on the stage after that scene, ered with mortification and little else.

Had Joaquin Miller, the Poet of the Sierras, written nothing but his "Sunrise in Venice" and the following six lines, he would have been entitled to immor-

In men whom men condemn as ill
I find so much of goodness still;
In men whom men pronounce divine
I find so much of sin and blot,
I hesitate to draw a line
Between the two where God does not.

It stands alone with the quatrain of an other American poet, Holmes

A few can touch the magic string, And noisy fame is proud to win them; Alas for those that never sing. But die with all their music in them.

When you are down on your luck keep a stiff upper lip and a smiling counte-nance. Don't let the world know that you nance. Don't let the world know that you are down, or everybody will want to give you an additional kick. Put on an air of prosperity; everybody will help to boost you upwards. Men will want to hang on the coat-tails of your success in the hope of tearing off a strip for themselves.

Never Say Die, in which Willie Collier is appearing at the Forty-eighth Street Theater, is to be made into a novel. This case is notable as a reverse of the usual process. To be sure, popular plays have often been made into serials by the penny press, but we understand that this novel. press, but we understand that this novel-ization of Mr. Collier's amusing farce is to be a serious attempt at a literary work.
Imagine Seven Days or Is Matrimony a
Failure? novelized by Thomas Hardy or
Henry James!

PLAY NOTES

Joseph M. Sparks has been selected as the "comedy element" for the new Ernest Poole play. A Man's Friends, which opens in Philadelphia next Monday, and thereafter comes to New York. The veteran player will have the part of Abe, the colored butler in the home of the district attorney of New York.

The enert to be seen in support of Andrew

The cast to be seen in support of Andrew The cast to be seen in support of Andrew Mack and Chrystal Herne in At Bay, an original play by George Scarborough, will include Phyllis Young, Robert Lowe, George Barnum, Edwin Mordant, Mario Majeroni, S. E. Hiness, Charles Mason, Harry S. Hadfield, John Herne and George Drury Hart.





Every Wednesday in New York. Entered at the Post Office as Second CI THE DRAMATIC MIRROR COMPANY

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ADVERTISE MENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on requ

WHO WILL BE CASSIUS?

Now that Mr. Typone Power is to play Julius Cæsar at the head of his own company, it will be interesting to learn who will be selected to play the lean and hungry Cassius to his Brutus It is hardly probable that his choice will fall on Mr. KEENAN. This we conclude two patent facts-first, because Mr. KEENAN is engaged to play the part with Mr. WILLIAM FAVERSHAM, and, second, because Mr. KEENAN's face, as we know, does not appeal to Mr. Pow-ER's sense of the beautiful. For this latter reason the problem takes on a more important aspect than would be the case under ordinary circumstances.

Where is the Cassius with a face that Mr. Power can take to his bosom, as it were, without offense to his æsthetic soul?

The problem exhibits some of the vexatious difficulties that beset the career of the actor. To be obsessed with the presence of a face that mars your sense of the beautiful-perhaps to dream of it! Ah, there's the rub!

On the other hand, imagine the feelings of the actor who has been denied the benign endowment of a popular face. Already the lines are closely drawn on the qualifications of the actor. The cry is for types. Shall the actor with an obtrusive face be eternally the victim of his own shortcomings and be condemned to wait until a dramatist arises with the genius to write a play around his face?

These are some of the fugitive thoughts suggested as we contemplate the case under consideration. Where is the actor with an inoffensive face to play Cassius to Mr. Power's Brutus?

MISS HORNIMAN'S COMPANY

Some one ought to whisper a word to our numerous New York drama leagues. Why, amidst all their activities of recommendation, censoring and discussion can they not find time to unite on the very useful project of inviting Miss Horniman's Manchester company to come to New York? Is the recent statement of a "progressive" manager that New York really wants nothing artistic. true? We can hardly believe it. Unadvertised, the Irish Players are steadily increasing the patronage at Wallack's. ANNIE RUSSELL'S admirable venture of reviving some of the old English comedies met with modest financial success. NORMAN MCKINNEL in Rutherford and Son was warmly and sincerely liked. If Miss HORNIMAN'S company does not come to New York, we are optimistic enough to believe that the opportunity to have them here will have been missed, not through lack of leading woman.

interest, but through lack of knowledge.

Miss HORNIMAN'S Manchester company is now in America, and will visit some Canadian cities and Chicago. Boston is already planning to give them the very modest guarantee which they require before visiting a city. New York can easily do as much.

It is hardly necessary to speak of the artistic worth of this excellent repertoire company. In 1904 Miss HORNIMAN opened the Abbey Theater, Dublin, where were produced a number of Irish September, 1907, found her at the Midland Theater, Manchester, where she opened the season with a revival of Shaw's play, Widowers' Houses. Her next step was to purchase the Gaiety Theater, Manchester. She opened it in the Spring of 1908, and after a successful season the theater was redecorated and improved. On September 7, Miss HORNIMAN reopened it with When the Devil Was Ill and Marriages Are Made in Heaven. Since then numerous unusual plays, some of them notable in artistic quality, have been played by the HORNIMAN company. Even in England, Manchester players have made something of a stir. Their naturalness, simplicity and vigor make their performance of such a play as GALS-WORTHY's Silver Box a delight to the discriminating. It would be, indeed, a pity if New York should miss these players.

THE MUNICIPAL THEATER

Northampton's experience with a municipal theater furnishes eloquent proof that such an experiment is not foredoomed to failure, as many would have us believe.

The building is owned by the city. And the son of the man who gave it has supplied a guaranty fund upon which a resident stock is being man-The venture has proved a complete financial success. After the first weeks it was self-supporting; after five weeks it was turning in revenue to the city. The theater has already broadened its scope by performances of Molière, and they were as well liked as anything previously ventured. The next step will be original productions of local plays. The success of the company for twenty weeks past is due also to the first-class organization. The company gives eight per-formances each week, thereby allowing more time for study and careful preparation; everything is built and painted at the theater, and the players are Broadway artists with Broadway salaries. The leading man is CHARLES BAL-SAR, an actor of experience and great versatility, and LEAH WINSLOW is the

FLASHLIGHTS

(From the London Telegraph.) The Theare des Arts in Paris has just brought out "On as peut jameis dire." Perhaps you do not recognize George Bernard Shaw's You Never Can Tell. Any Frenchman wanting to ejaculate "You

Frenchman wanting to ej never can tell" would say

It may be questioned whether Mr. Shaw will ever be understood in France. Paris critics listening to You Never Can Tell presented a curious psychological phenomenon. They understood that there must be a great deal in the play, but could not for

the life of them tell what it was.

If they had accepted Mr. Shaw's humor merely as humor it might have been all

merely as humor it might have been all right; but they could not manage to do so. Says Robert de Fiers in Le Figoro; "Think what effect is produced upon a French audience by the play of an English writer who has been fed upon Schopenhauer and Ibsen, and who unites with German ideology the stiff and rather clownish jerkiness of British humor! The result is something 'baroque,' irritating, singular; something which for the rest is extremely remarkable, but which would find life best chance of any upon any upon extremely remarkable, but which would find its best chance of success only upon the theater of the Tower of Babel."

Abel Hermant, the novelist and play-wright, who is the critic of Le Journel, says: "His wit does not attract us, and says: "His wit does not attract us, and sometimes even escapes us, because it is not only certainly not French, but it is also not English. He is immoderate, bitter and hard. And I should not blame Mr. Shaw for that, if he practised that crueity when it is worth while. But—and this is his worst fault, which makes his jokes and his surcasms supremely irritating—Mr. Shaw's crueity is out of all proportion to the persons and things of his piay. Mr. Bernard Shaw has not the least sense of proportion."

The critic of Le Matin exclaims: "One

The critic of Le Matin exclaims: can imagine nothing stranger! The qualities of thought and style are

The critic of Le Maiis exclaims: "One can imagine nothing stranger! The literary qualities of thought and style are evidently of the first order. And with it all one cannot help feeling that one is watching clowns in a circus. The final result is a play like nothing else in the world, but a play like nothing else in the world, but a play you must all go and see."

Commedia, the theatrical paper, pronounces Mr. Shaw "un homme desprit," "who has read Mr. Pickwick intelligently, and at times is a poet who remembers the lyric outbursts of the Shakespearean theater. That, indeed, is not so bad, and it is quite unnecessary in order to make us appreciate these qualities for him to indulge in clownish eccentricities. Mr. Shaw employs methods of literary intimidation which would produce a lively impression upon negro tribes."

Exclisior observes that the play seems to be the "turn of a dramatic and philosophic clown." Edmond See, in Gil Blas, cries: "I give it up! I ask for a less enigmatical dramatic art!"

One of the most judicious and most sincere dramatic critics here, Paul Soudsy, in L'Eclair, says frankly: "There is something specifically British in Mr. Shaw's drama which escapes us." He thought at first that philosophic purpose of this "delicious but rather disconcerting comedy" was to prove that "only the unexpected happens in life and the laws of nature are contingent, as Emile Boutroux would say." But he afterward came to the conclusion that the real purpose of the play is to ridicule romantleism in order to confirm Schopenhauer's theories on life. Paul Souday, who seems to have been the Paris critic that enjoyed the play most, quotes with obvious gusto as the most amusing seene in the piece that between Valentine and Gloria. When Valentine remarks: "What's this place? It's not heaven, it's the Marine Hotel. What's the time. It's not eternou." The play is very well acted—and acted entirely wrong. Not one of the players has understood his or herpart in the least, but everyone is amusing.

THE NEW YORK CRITICS

(Editor Arthur Brisbane to the Managers' Association.)

"Some theater managers seem to feel that they are severly treated by the critics. I have never heard a critic attack a manager or actor as severely as I have heard managers and actors attack the critic.

"To succeed in anything, it is necessary to produce an effect. To produce an effect is beyond the reach of the average man. It is very easy to do it by lampooning, and this is what the average actor or manager would do with the product of another. It is what some critics do, yet you, as managers, encourage that treatment by fearing the man and by putting up what he says in electric lights whenever he happens to pat you on the back a bit.

"There should be a substitution of careful truth for amusing exaggeration in criticism, and you, as managers, could do a great deal for the best interests of the theater if you would recognize and encourage constructive, useful and moderate criticism."

EDITOR'S LETTER BOX

Constant Reader, Mott, N. D.—Ethel Barrymore (Mrs. Russell G. Colt) has a son, Samuel, born Nov. 29, 1909, and a daughter, born in 1912. Miss Barrymore is a Roman Catholic.

WILHBLMINA SCHULTZ, Brooklyn.—We can not comment upon the school of photoplay writing you mention.

B. Y., New York.—The last record of Florence Worth, in the possession of The Miranos, was as a Salvation Army officer in 1900. Miss Worth was once a member of Fanny Davenport's company but we have no record of her as Ophelia.

JOHN RATH, Chicago.-We do not know of any theatrical or motion picture producer named P. J. Brady. William A. Brady is a well known theatrical manager and may addressed at the Playhouse, this city.

SHAKESPEAREAN DRAMATIC SOCIETY, WIIbraham, Mass.—Macbeth was revived by E. H. Sothern and Julia Marlowe at the Broad-way Theater on Dec. 5, 1910. The cast: Duncan. William Harris: Malcolm, Eric way Theater on Dec. 5, 1910. The Duncan, William Harris; Malcolm, Eric Blind: Donalbain, P. J. Kelly; Macbeth, Mr. Sothern; Banquo, Sydney Mather; Macduff, Frederick Lewis; porter, Rowland Buckstone; doctor, Albert Howson; ser-gent, Thomas Coleman; gentlewoman, Norah Lamison: Lady Macbeth, Miss Marlowe; witches, Albert Howson, Bradley and Leonore Chippendale.

E. E. VORNDRAN, Pittsburgh.—Synopsis of Father and the Boys, by George Ade and played by William H. Crane in 1907, in brief: A staid old man has two sons of lively dispositions. With the assistance of a gay young feminine friend, father starts out to show the boys the evil of their ways. The change in their father that E. E. VORNDRAN, Pittsburgh,-Synopsis out to show the boys the evil of their ways. The change in their father's habits has a sobering effect on the sons, who wil-lingly settle down in order to induce the lingly settle down in order to induce the old gentleman to forsake his new acquired mode of living. The cast of Wildfre, played in 1908, follows: John Garrison, Thurston Hall; Dr. Woodhurst, John O'Hara; John Duffy, Franklyn Roberts; Ralph Wood-Hall; Dr. Woodnurs, Joseph Tuohy; Matt Donovan, Franklyn Roberts; Ralph Woodnurst, Joseph Tuohy; Matt Donovan, Frank Sheridan; Fred Sanderson, Sydney Booth; Chapple Raster, Ernest Truex; Bud, Will Archie; Peter Johnson, T. Hayes Hunter; Myrtle Wentworth, Ellen Mortimer; Janet Sterling, Mary Forbes; Hortense Green, Annie Buckley, and Mrs. Barrington, Lillian Russell. lian Russell.

SUMMARY OF PERFORMANCES

Following is a list of current attractions at the leading theaters in New the date of first performance:

Astor-Fine Feathers, Jan. 7, 1918. Belasco-Years of Discretion, Dec. 25,

912.

Broadway—Harry Lauder, Feb. 20, 1913.
Casino—The Firefly, Dec. 30, 1912. Proceed at Lyric.
Century—Joseph and His Brethren, Jan.
1, 1913.

Children's—Racketty-Packetty House, Dec., 1912.

Cohan's—Widow By Proxy, Feb. 24, 1913. Comedy—Fanny's First Play, Sept. 16, 1912. Cort—Peg o' My Heart, Dec. 20, 1912. Criterion—The Argyle Case, Dec. 24, 1912.

Eltinge—Within the Law, Sept. 11, 1912. Empire—The Spy, Jan. 13, 1918. Forty-eighth Street—Never Say Die, Nov.

niton-The Unwritten Law, Feb. 7. Ols. Galety—Stop Thief, Dec. 28, 1912.
Garden—John Kellerd, Nov. 11, 1912.
Garrick—The Conspiracy, Dec. 21, 1912.
Globe—Lady of the Slipper, Oct. 28, 1912.
Harris—The Master Mind, Feb. 17, 1918.
Hlppodrome—Under Many Flags, Aug.

Hudson—The Poor Little Rich Girl, Jan. 1913. Knickerbocker—The Sunshine Girl, Feb. 1913. Liberty—Milestones, Sept. 17, 1912. Liberty—Milestones, Sept. 17, 1912. Lyceum—The New Secretary, Jan. 23, 1918.

Lyric—All For the Ladies, Dec. 30, 1912. Manhattan Opera House—The Whip, Nov.

Maxine Elliott's—Romance, Feb. 10, 1913.
New Amsterdam—Oh! Oh! Delphine, Sept. 30, 1913. Produced at Knicker-

bocker.

Playhouse—Little Women, Oct. 16, 1912.
Republic—A Good Little Devil, Jan. 8, 1913.

1913.
Thirty-ninth Street—The Bridal Path, Feb. 18, 1913.
Wailack's—The Irish Players, Feb. 10, 1913.
Weber and Fields's Music Hall—Man With Three Wives, Jan. 23, 1913.
Winter Garden—Honeymoon Express, Feb. 1913.
West End—Marie Dressler, Feb. 24, 1913.

PROMINENT CRITICS

The dramatic critic on a morning newspaper is obliged to contend with many difficulties of which the public has no ken, and the writer who can get a due perspective of a play and give his views a certain literary polish within the brief interval between leaving his seat in a playhouse and press time, is entitled to some indulgence. Among the present active reviewers of plays on the great dailies of New York City, none furnishes a more readable column of dis-



Miskin Studio, N. Y.
LAWRENCE REAMER,

cussion of the current attractions than the writer on the New York Sun, Mr. Lawrence Reamer. The Sun's criticisms are written in a fluent literary style with a flavor of wit and humor, a nice balance of judg-ment and a just appreciation of the elements of a good dramatic or musical entertainment. Mr. Reamer is temperamentally and academically equipped for his

He was born in Louisville and declares that his dramatic education began under the auspices of a colored mammy who used to take him to Saturday matinees at the Louisville and later at Macauley's and the Masonic Temple theaters. He came to New York and was graduated from the School of Arts in Columbia College. Later he studied political science and took an A.M. and studied law for two years there. He continued to frequent the theater, he says, entirely too much for his well being, just as he had through his childhood. He went to Germany for two years, studying political science at Berlin under Adolph Wagner and at Strassburg under Professor Laband. Returning to New York, he studied law for another year to prepare himself for admission to the bar. The following June he took his examinations and was admitted to practise in this department under Judge Van Brunt. That was fifteen years ago, and the next day he went on the Sun through his old friend, W. M. Laffan, and has remained there ever since. After one year of general work, he became assistant to Franklin Fyles, then filled in for a while as music critic, and then became an editorial and Sunday writer. Three years ago, by a process of elimination he was reluctantly, he tells The Mirron, forced to become a dramatic critic once more. He was born in Louisville and declares that his dra-

STACE GOSSIP

Henry Douglas has been engaged by John Cort to play the part of the heavy, Guy Hereford, in Maude Fealey's new starring vehicle, The Right Princess.

Horace Vinton is back in New York after en engagement with A Call of the Heart, a Chicago production, which he expects to rejoin after the Lenten

Fred Hallen has assumed the management of Henri Rouclere, a magician of wonderful dexterousness and the logical successor of the great Herrmann. The con-tract extends over a term of years.

Douglas J. Wood, recently seen as Whispering Wex in The Greyhound, will play the heavy in The Iron Door when the piece reopens in Chicago at the first of the wearth. of the month.

Madeline Delmar, who has been playing Hazel Western in More Sinned Against Than Usual, has resigned from that company and is now playing ingenues with the Schiller Stock company at the Broadway Theater, Bayonne, N. J.

PERSONAL

HACKETT.—Norman Hackett, whose photograph appears in this issue, has withdrawn Satan Sanderson, which he has played with success for nearly two seasons, and is now presenting his new play, A Double Deceiver, which made a splendid impression when it was tried out in Grand Rapids, last November, under the title of The Deceiver. It is founded on O. Henry's famous story by Donald Clive Stuart, of Princeton University, and is the second O. Henry story to reach the stage, Alias Jimmy Valentine being the first. A magnificent production, showing the tropical coloring of Spanish South America, has been provided for Mr. Hackett and he will visit all the large cities, including an engagement in Chicago in provided for Mr. Hackett and he will visit all the large cities, including an engagement in Chicago in March. The success of A Double Deceiver may precipitate an O. Henry vogue on the stage, as its author has already received commissions to adapt other stories of that popular writer. At any rate, Mr. Hackett will not require another vehicle for some

Watson.—Miss Evelyn Watson, whose picture appears on the front cover of this issue, is destined, acording to the critics who have noted her work, to rise in her profession. Miss Watson is young, vivacious, and endowed with a striking personality. She has experienced an interesting career in the "world of make-believe," and her determination and incessant work are responsible for her rapid rise. During her four years in Brooklyn she became one of the most popular members of the Percy Williams's forces. Since the change of the Brooklyn theaters she has essayed leading roles in Chicago, St. Joseph and other Western cities. For the greater portion of the 1912 season she was featured with Al H. Woods's production of The Common Law, and received high compliments from the press. Following the road tour she was re-engaged by B. F. Keith for his Brooklyn organization. Miss Watson is a Canadian by birth. She was born in Toronto and hails from a noble English gentry. lish gentry.

VARESI.-One of the hits of Edward Sheldon's Varesi in the role of the diva's old companion, an aged and broken opera star. At the eleventh hour, in fact on the afternoon of the opening performance, Miss Varesi stepped into the role. Mrs. Jennie Reiffarth, who was to have created the part, was facilly stelled. Miss Varesi stepped into the role. Mrs. Jennie Reiffarth, who was to have created the part, was fatally stricken with paralysis in Albany. Miss Varesi's success in her one scene proved again her sterling ability, thorough training and quick adaptability. For years Miss Varesi was in Mme. Modjeska's company and was that eminent actress's understudy. She demonstrated her skill in character roles as an Italian woman in Salvation Nell in Mrs. Fiske. In 1910 she made a personal hit in Julius Hoppe's production of Gerhart Hauptmann's Lonely Lives.

MacLean.—The almost universal acclaim of R. D. MacLean in his Shakespearean characters through the South must be flattering unction to that excellent American actor, who will now play Brutus in Mr. Faversham's excellent production of Julius Caesar. In Mr. MacLean the American stage has a native actor of whom it can be proud.

CHRISTIANS-BRANDT .- Rudolf Christians and Ma-CHRISTIANS-BRANDT.—Rudolf Christians and Mathide Brandt are proving valuable additions to the German Company at the Irving Place Theater, and their joint starring performances are well worth witnessing by American actors who are really interested



NORMAN HACKETT. Columbus. O.

BROADWAY FAVORITES OF THE SEASON

Leslie Palmer, now appearing as Gad in Joseph and His Brethren at the Century Theater, made his first serious step towards a theatrical career with the late Sir Henry Irving. He had from very small beginnings been successively utility to leading man in small companies when the opportunity to join Sir Henry Irving came. By Irving's choice Mr. Palmer was given the role of Charon in Dante.



Champioin and Furrar, Boston LESLIE PALMER,

Mr. Palmer remained with Sir Henry for three seasons, playing the double roles of the Knight Templar and Sir Hugh de Mouille in Becket on the night of Irving's death. Edith Wynne Matthison was the last person playing with Sir Henry on that occasion, and Lionel Belmore spoke the last line, but as the curtain descended on Mr. Palmer's exit after business over the body of Becket it remains on record that Mr. Palmer was the last man actually performing with Irving.

Incidentally may be mentioned that Sir Henry's

Incidentially may be mentioned that Sir Henry's eyes were fixed on Mr. Palmer's throughout the last scene, making the young actor horribly uncomfortable through fear of having unconsciously committed some grave dereliction of duty. An hour and twenty minutes before Irving was dead in his hotel, Leslie Palmer was speaking his last line as de Mouille to Becket, "Why then you're a dead man—Fly!"

In addition to his work with Irving in America and England, Mr. Palmer played the role of Major Tompkins in The Passing of the Third Floor Back, and understudied Forbes Robertson's brother as the Stranger. He has also played with Martin Harvey, both Griffs, and Baron Montgiron in The Corsican Brothers, appearing before King Edward VII at Windsor Castle in the last role.

Among other managers with whom Mr. Palmer has

sor Castle in the last role.

Among other managers with whom Mr. Palmer has played are T. R. Benson, Sir George Alexander, Cyril Maude, William Pool and Granville Barker, and has been seen in The Pilkerton Peerage as Jack Pilkerton, as Shylock and under Sir Herbert Tree for the Ristori Memorial Fund; where his photograph appeared on the souvenir programme with the present king and queen and all the great actors of the other side. Sir Herbert was afterward decorated by the King of Italy for this performance.

Mr. Palmer has completed a season with John Craig at the Castle Square, Boston, where he was seen in a variety of roles from Shakespeare to musical comedy.

Mr. Palmer is at present making plans to head his own company next season in a series of classic plays.

CHAMBERIAIN BROWN.

PLAYS AND PLAYERS

George Fawcett is the first actor engaged for A Man's Friends, the new play of 1913 conditions in New York city, written by Ernst Poole. Mr. Fawcett is to have the part of Whalen, Boss of New York.

is to have the part of Whalen, Boss of New York.

Anne Turner, the clever character actress, who was to have opened on Feb. 7 in the character role in Leigh Morrison's production What Happened to Mary, was taken very ill the day before with acute appendicitis and on the day she was to have opened was operated on. She has been very ill but is on the road to recovery. Miss Turner felt very badly about not being able to open, but when the play comes into New York she expects to be strong enough to play the part she originated. Miss Turner is at Dr. Bull's Sanatorium 33 E. 33rd St., and will be pleased to see her friends.

NORWORTH DIVORCED

Nora Bayes Awarded Court Decree by Chicag

Judge Last Week

Considerable surprise was occasioned last week by the news that Jack Norworth and Nora Bayes, known as "the happiest married pair on the stage," had been divorced. Last week Mrs. Norworth, accompanied by her maid and an attorney, went to the Chicago court-house and before Judge Gibbons told her story of "another woman."

Mr. Norworth admits that the divorce has been obtained and says the decree was speen obtained and says the decree was granted last Wednesday to Dora Goldberg, which is Mrs. Norworth's name in private life is John Klem.

There is another woman in the competition. It appears that one of the Shuberts competing with themselves by moving-picture deals ever content.

There is another woman in the case, he dmits, named as "Flossie Doe." Miss layes and Mr. Norworth were married in 908, it being the second experience for oth. Miss Bayes was first married to O. Gressing, a Chicago business man, and hey were divorced in 1907. Mr. Norvorth's first wife was Louise Dresser, the circus.

Nora Bayes and Jack Norworth have been appearing in Chicago in The Sun Dodgers.

"PURPLE ROAD" COMING Joe Gaites Musical Piece, Shortly for Broadway, to Open in Atlantic City

Broadway, to Open in Atlantic City
The Purple Road will be produced by
Joe M. Gaites at Atlantic City on March 17.
This is a new musical piece with book by
Fred De Gresse and score by Heinrich
Reinhardt, composer of The Spring Maid.
The operetta is now in rehearsal with E. P.
Temple, as director. The cast includes
Victor Maurel, Ethel Jackson, Valil Valil
and Hal. Ford. It will come into a Broadway theater for a run on Easter Monday.

MANAGERS ORGANIZE

MANAGERS ORGANIZE

OKLAHOMA CITY (Special).—The theater managers of Oklahoma City last month formed a permanent organization for the benefit of conferring with each other for the general betterment of their profession in this city. Officers were elected as follows: E. C. Mills, of the Folly, President; B. H. Powell, of the Empress, Vice-President; Frank G. Raleigh, of the Metropolitan, Secretary and Treasurer. The charter members, not including the officers, are John Sinopolo, of the Lyric; George Plummer, of the Lyric; Fred G. Weiss, of the Overholser; W. T. Yoder, of the Majestic; and Raiph D. Bulard, of Dreamland. Meetings will be held weekly.

FRED S. GOLDSTANDT.

MACLEAN SUCCEEDS POWER!

MACLEAN SUCCEEDS POWER?

B. D. MacLean, who closes a special tour of sixteen weeks in Shakespearean drama, will immediately join the William Faversham company, succeeding Tyrone Power in the part of Brutus.

The MacLean-Hanford-Tyler-Drofnah company went out originally for a twelve weeks' season, but owing to its success this was extended four weeks longer. The plays presented were Othello, Julius Cæsar, The Merchant of Venice, and Romeo and Juliet. The players were greeted most flatteringly by public and press at the different points of their engagement, indicating a decided turn toward the classic drama on the part of theatregoers.

Charles Frohman has completed arrangements for John Mason's appearance, next season, in a new play by Augustus Thomas—the first combined effort of this playwright and actor since Mr. Thomas wrote As A Man Thinks and Mr. Mason acted it.

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K. AND E. ENTER PICTURE FIELD

Ever since the reported agreement between Kiaw and Erlanger and the Shuberts was confirmed, much speculation has been expended in the effort to discover what will be done with the theaters released by their agreement to non-ruinous competition. It appears that one of the biggest inoving-picture deals ever contemplated in this country is the answer to all such speculation. Kiaw and Brianger will be at the head of an organisation to present successful plays in motion-picture form. A "dummy" list of directors, it is said, has already been filed in Albany, as well as corporation papers.

Daniel Frohman, who has recently staged afterlaborate moving-picture version of The Prisoner of Zenda, will, it is said, be identified with the new organisation. Charles Frohman has consented, according to accurate information, to produce a moving-picture version of Peter Pan, with Maude Adams, of course, in the leading role. It is believed that the Shuberts, through their associates, Reinach and Cox, are also in accord with the plan, and, in cities where their theaters are eliminated as regular

drama and musical-comedy houses, they will be used for the purposes of the stock-picture company.

Thus, instead of Klaw and Erianger and the Shuberts competing with themselves by parelleling their dramatic attractions and musical comedies, they will be entering into competition with the moving-picture people who represent an entirely different element in the amusement world. So, with peace looming up on one side, it appears altogether likely that a new war will be developed with the various established "movie" concerns like the General Film Company, the Edison, the Vitagraph and Lubin on one side, and the newly organised concern on the other.

It will be noted that the new firm intends to present only the biggest dramatic hits of the last five or ten years. The theaters will be devoted exclusively to this new type of entertainment. It is hoped that such plays in picture form will attract an entirely new clientele, quite distinct from that upon which "movie" managers depend for patronage in other houses.

TWO REVIVALS

The "Geisha" By Arthur Hammerstein and "Everyman" By the Liebler Company

"Everyman" By the Liebler Company
The Liebler company announces a revival of Everyman, the old morality play,
to follow Backetty-Packetty House, at The
Children's Theater, beginning March 10.
Ben Greet, under whose direction Everyman was first put on in New York, has been
engaged by George C. Tyler to supervise the
coming production. Edith Wynne Matthison will be seen in the title role.
Arthur Hammerstein has arranged with
the Augustin Daly estate for a revival of
The Geisha, to be offered at one of the
Shubert theaters in New York about April
1. There will be seventy in the production
and an orchestra of fifty pieces.

COM WALDO CENSORS SUNDAY SHOWS

All theatrical managers who gave Sunday night performances in the city were invited to visit Commissioner Waldo at police headquarters on Feb. 23, and on arrival were informed that there must be a stricter observance of the Sunday amusement law than has been the case of late, which meant that all acrobatic acts, dancing and slap-stick business must be eliminated.

The result was an immediate and radical rearrangement of the programmes for the following (Sunday) night.

This action was the result of the activity of one of the organisations which concerns itself with Sabbath observance.

PRIVATE VIEW OF ERIEUX PLAY

Brieux's Damaged Goods will be given a private performance on Sunday night, March 9, at the Astor Theater, under the auspices of the Sociological Fund of the Medical Review of Reviews. Richard Bennett, Wilton Lackaye. Constance Collier and Mary Shaw are among the players who have volunteered their services. The aim in view is to awaken interest in the eugenics movement.

Canvassers! LONDON OPERA HOUSE CLOSED AGAIN

The London Opera House (Oscar Hammerstein's), which had been converted into a vaudeville-bioscope show, will be closed on March 1. Several weeks was sufficient to prove it a failure in that field. It is to be reopened in April with an American revue.

"NELL GWYNNE" A LONDON SUCCESS

The Romance of Nell Gwynne, a King's Favorite, a drama, was presented at the Lyceum. London. Eng., on the night of Feb. 19, by Messrs, Walter and Frederick Melville and scored a hit.
The London critics received the play with favorable comment.

"BIG TIM" IMPROVING

Timothy D. Sullivan ("Big Tim"), who was recently committed to a sanitorium because of his mental condition, is evidently on the mend. A few days ago, while on one of his trips, he stopped at a restaurant and ordered "beef, beans and sinkers." Mr. Sullivan has extensive holdings in the show business.

DAMROSCH'S "CYRANO" FEB. 27

The next grand opera in English, to be produced at the Metropolitan Opera House on Feb. 27, will be Cyrano, music by Walter Damrosch, book by W. J. Henderson, after Rostand's play of Cyrano de Bergerac. Alfred Herts will conduct.

MARC KLAW'S NEW PLAYS Brings Back Three Musical Pieces and Contract for Else Alder's American Appearance

for Else Alder's American Appearance
Marc Klaw, of Messrs. Klaw and Erlanger, has returned from a brief European trip, having secured three new
musical pieces and arranged for an
American appearance of Else Alder, the
Continental star.

In Vienna, Mr., Klaw met Franz Lehar
and listened to the score of the composer's latest operetta, The Ideal Wife.
and obtained it for his firm.

He also secured two other Viennese
operettas, The Envious Butterfly and
The Circassian Beauty, the former by
Lindau and Graennichstaedten, composer

Lindau and Graennichstaedten, composer of The Rose Maid, and the last named of The Rose Maid, and the last named by Willner and Steffan. The Envious Butterfly is a story of the present Chi-nese Republic, while The Circassian Beauty deals with the love of an artist for a Circassian girl of a side show at the Munich Exposition.

Mr. Klaw in Berlin saw a production of The Little King with music by Kell.

Mr. Klaw in Berlin saw a production of The Little King, with music by Kallman, composer of The Gay Hussars, and made an offer to bring the entire company to America in the Spring of next year. Mr. Klaw is also hopeful of bringing the Budapest organization, headed by Mile. Erczi Paulay, presenting The Tragedy of Man, to America after next year. It is a drama written half a century ago by Madach and a story of Adam and Eve and Lucifer, each scene dealing with the reincarnation of these characwith the reincarnation of these charac-ters. In Budapest Mr. Klaw also saw Molnar's The Legend of the Wolf, on which Klaw and Erlanger hold an op-

In Berlin he engaged Else Alder, who is a continental favorite, for a term of years. She will be seen in musical comedy during the season of 1914.

"MIRROR" CORRESPONDENT DEAD

"MIRROR" CORRESPONDENT DEAD
Alphonse Dumont, for thirty-four years
a trusted employe of the Aetna Life Insurance Company in Hartford, Conn., and for
about twenty years past correspondent of
This Dramatic Mirror, died suddenly in
that city on Feb. 16, from Bright's disease.
Mr. Dumont was born in Hartford fifty-six
years ago, was well-known and popular in
club circles, and took great interest in theatrical matters. He was a member of Hartford Lodge, F. and A. M., Pythagoras Chapter and Wolcott Council, H. and S. M., also
of Washington Commandery, K. T., and
Sphinx Temple, Order of the Mystic Shrine.
He was also a charter member of the Hartford lodge of Eiks.
A sister, Mrs. Frank R. Smith, of Plainville, Conn., survives him.

"MARIA ROSA" BIG SUCCESS

"MARIA ROSA" BIG SUCCESS
All reports from Boston agree that Angel
Guimera's play, Maria Rosa, produced at
the Toy Theater last week, scored an unqualified success. The Pranacrist heads a
column review: "The Toy Makes a Discovery"; the Globe heads its criticism, "A
Good Play at the Toy Theater. Maria Rosa
a Stirring Spanish Play." The drams is
from the same pen as Marta of the Lowlands, and the English version is the work
of Wallace Gillpatrick and Guido Marburg,
the translators of the former play. The papers describe it as a story of love and hate
set in the Catalan Mountains depicting the
true humanness of life with poetic beauty.

AZTEC PLAY FOR MARIE DORO

Col. Church, Author and Traveler, Now Planing to Fit Actress

col. Church, Author and Traveler. Now Planing to Fit Actress

On a recent evening during the present run of The New Secretary at the Lyceum in this city, Gustave Frohman invited Colonel J. W. Church, the distinguished traveler, man of letters, well known by his contributions to the Saturday Evening Post, the Occioused him to Marie Doro. Mr. Frohman has always a subtle reason, not to say ulterior motive, in what he does.

Marie Doro is essentially typical and needs must be "fitted" to her individualistic personality and temperament. Not since The Morals of Marcus has this actress been given an opportunity to display her real talents, for want of a sympathetic role. This was uppermost in Mr. Frohman's mind when he introduced the author to the star. Colonel Church has delved deep into the history and mysteries of the Astecs while on his travels in the land of Montesuma. On one occasion his guide conducted him to the ruins of the "Forbidden City," the exploration of which gave him much valuable information, as well as intimate glimpses into the religious worship and mysteism of the extinct Astec civilisation. This sort of research is characteristic of this author and archaeologist, who directly on being presented to Mus Doro recognized a type which impressed him as an inspiration for a play that shall contain the story and dramatic episodes peculiarly suited to her.

It appears that the Astecs worshipped a certain type of woman which to them possessed a distinct fascination, the refer of which type Colonel Church recognizes in Miss Doro, and he has set himself the task that shall present her in a part which will appeal to that especial clientele which can see her only in those girlish characters that harmonize with her natural youthful buoyancy and personality.

DATES AHEAD

(Received too late for classification.) (Received ton late for classification.)

CARLETON SISTERS STOCK (Varney and Montgomery): Middlesboro, Ky., March 3-8.

CHOCOLATE SOLDIER (Whitney Opera co.): Brooklyn, N. Y., March 3-8.

COMMON LAW (A. H. Woods): Rochester, N. Y., March 3-8.

EWERYWOMAN (Henry W. Savare): Memphis, Tenn., March 1, St., Lonis, Mo., 3-8. Kansas, City 9-16.

EXCUSE ME (Henry W. Savare): Jamestown, Y. March 1. Elyris, O., 3. Lorain 4.

Norwalk 5. Fremont 6. Findlar 7. Ff.; Wayne, Ind., 8. Dayton O. 10. Columbus 11, 12.

EXCUSE ME (Henry W. Savare): Pocatello, Ida., March 1. Salt Lake City, U., 3-5. Larsmie, Wyo., 7. Cheyenne S. Denver, Colo., 9-15.

EXUUSE ME (Henry W. Carage): Pocatello. Ida., March i. Salt Lake City. U. 3.5. Laramie. Wyo., Y. Cheyenne B. Denver. Coio., B. GHOST BREAKER (Maurice Campbell): Rochester, N. Y. 27-March I. GLABERT AND SULLIVAN OPERA (Measrs. Shubert): Boston Mass. March 3-15.
HODGE. WILLIAM (Lee Shubert): Syrscue. N. Y. 26-March I.
HANKY PANKY (Lew Pleids): Cincinnati, O., March 3-8.
KEYES SISTERS STOCK (C. A. Keres): Pledmont. W. Ya. 24-March I. Cumberland. Md. 3-8 Weston. W. Ya. 10-15.
LITTLE BOY BLUE (Henry W. Savage): Akron. O. March I. Pittaburzh, Pa. 3-8. Connellaville 10. Johnstown II. Altoona 3.-8.
AKRON. O. March I. Pittaburzh, Pa. 3-8. Connellaville 10. Johnstown III. Altoona 12.
A MAN'S FRIEND (Liebler Co.): Philadelphia. Pa. March 3-15.
MERRY WIDOW (Henry W. Savage): Cheyenne. Wyo. March 3. Owden. U. 6. Salt Lake City G. T. Los Angeles. Cal., p-16.
REMINGOSE AND DOCKSTADER'S MIN-STREIS: Brookiva, N. Y. March 3-8.
ROBIN HOOD (Danlel V. Arthur): Harrisburzhon. Presson II. Stockton 12.
READY MONRY (H. H. France): Boston, Mass. March 3-5.
ROBIN HOOD (Danlel V. Arthur): Harrisburzhon. Pa. Johnstown March 1. Altoona 8. Canton. Wheeler. Youngton. S. Arton 6. Zanesville. ROSAL March 1. Carroll 3. Onawa 4. Storm Lake 5. Cherokee 6. Sloux City 7. Sheldon 8. Slouz Falls. S. Dak., D. Rock Bandds. Ia., 10. Siblev 11. Actian. Minn.. 12.
ROYAL SIAVE (George H. Rubbl.): Sherborn. Minn.. March 1. Jackson 3. Winnebano 4. Ellmore 5. Ledvard 1s., 6. Bort 7. Fenton 8. Swen City 11. Rinesstet 12.
SHEPHERD OF THE HILLS (Gaskill and Mae-Vitty): Burlington. Vt. March 1. Oncord 12. SHEPHERD OF THE HILLS (Gaskill and Mae-Vitty): Uncernor. Vt. March 1. Owens.

Bellows Falls 10. Keene N. H., 11. Concord Bellows Falls 10. Keene N. H., 11. Concord Stripping of The HILLS (Gaskill and Mae-Vitty): Vincennes. Ind. March 1. Ownessboro. Ry S. Bardstow A. Lebanon S. Stanford 10. Latterblurg 1. Paris 2. Stanford 4. Woodstock S. St. Thomas 6. London 7. S. Galt 10. Reantford 11. St. Oatharlors 12. SHEPHERD OF THE HILLS (Gaskill and Mae-Vitty): Sadalis. Mo. March 1. Lexington S. Roonville 4. Columbia S. Paiton 6. Moberly S. Macon 10. Brookfield 11. Chillicothe 12. SNOW WHITE (Winthrop Ames): Philadelphis. Pa. March 3-18.
TOP O' THE MORNING (Henry W. Savaus): Lammond. Ind. March 9. Pt. Wayne 10. Muncie 11. Lima. O., 12.

OPERETTA IN REHEARSAL

The first rehearsal of the principals of a new Victor Herbert operetta, as yet unnamed, in which Christie MacDonald is to star, was held on Monday. The show will open about Easter Monday in a city to be selected later.

THE GERMAN PLAYERS

The Germanistic Society Takes Measures

The Germanistic Society Takes Measures to place it on a Solid Foundation.

A meeting the consequences of which should be of far-reaching significance to the future of the German stage of New York, took place at the Hotel Astor on the afternoon of Feb. 21. For some weeks past the Germanistic Society of New York busied itself with the problem of how the German Theater shall find the necessary support that shall assure the continuance of performances of a character like those offered during the current season under Dr. Baumfeid's able direction, and to advance their ritistic tendencies. For this purpose a special committee has been appointed by the executive board of which Dr. Carl Buenz is the chairman. Other members comprising it are: Messrs. Hugo Relssiger, Jacob Harziacher, Rudolph Erbsloch, and Professor Rudolf Tombo, Jr.

It was decided to syndicate the organisation and vote a subsidy of no less than \$20,000 per year for the next five years. The special committee has also passed a resolution to create a special organisation composed of representative society women of New York, Germans as well as Americans, for the purpose of realising its aim. An organisation was perfected, at the head of which is Mrs. Randolph Guggenheimer, which will co-operate with the other so that the consummation of its purposes may be successfully achieved. This organisation met at the Hotel Astor on Feb. 22. Much enthuslasm prevailed, and the perpetuation of German social life and German culture received a vital impetus.

DE HAVEN COMPANY QUITS Exceeding Speed Limit" Halts in Milwaukee —City Officials Aid Chorus Girls

MILWAUKEE (Special).—Carter De Haven and his manager, A. H. Woods, have had a disagreement here in consequence of which the Exceeding the Speed Limit company disbanded on Feb. 15. The story got out that the chorus girls were not to be given their transportation back to New York nor receive their last week's salary until reaching New York, thus leaving them without means to pay their hotel bills. The sheriff and mayor interfered on behalf of the girls, and the matter was adjusted.

HACKETT SUES WALTER!

Claims a Share in the Authorship in "Fine Feathers"

Walter Hackett brought suit against Eugene Walter, not asking financial return but insisting that his name be restored on the bills as co-author with Walters of Fine Feathers, now rduning at the Astor The-ater, in this city.

Hackett says he wrote the play C. O. D. in 1910, and later took Walter into partnership. The play proved a failure and he arranged with him to rewrite it. In its revised form it was produced in Chicago as Fine Feathers. Walter told him the play was of no value, Hackett says. He then sold his interest to Walter, who, it is alleged, claims sole authorship.

AMERICAN PLAYS IN LONDON

AMERICAN PLAYS IN LONDON
H. H. Frazee announces that he has arranged to produce Eugene Waiter's latest play, Fine Feathers, in the New Theater, London, with a company of English players. Following the run of Fine Feathers in London, it was also announced, Mr. Frazee will produce Mr. Waiter's earlier work, The Wolf, in the New Theater, with Miss Charlotte Waiker in the role of Hilda, supported by a company of English players.

On March 3, Bought and Paid For, George Broadhurst's drama, under direction of William A. Brady, will be presented at the New Theater, London. Allan Aynesworth, Alexandra Carlisle, Alice Crawford, Wordworth Gold, and Frank Craven are in the cast.

TABLOID OPERA POPULAR

TABLOID OPERA POPULAR

The tendency in the Western vaudeville houses, including those of Chicago, is to patronize tabloid musical comedies and operas. W. A. Atkins writes The Miranos from Elgin, Ill., by way of confirmation, "the tabloid musical comedy is all the rage out in this section, and no doubt will soon interfere with the bookings of the regular vaudeville people. These comedies are a poor imitation of the real production, but they draw packed houses in vaudeville houses at 10, 15 and 20 cents admission. Note two at Elgin this week."

OH! OH! DELPHINE!" HOOTED

At the Shaftsbury Theater, London, a scene in Oh! Oh! Delphine! was hooted when produced Feb. 18, and Robert Courtneldge, lessee of the theater, was greeted with shouts of "where's the censor?" when he attempted to speak. But the criticism, generally speaking, is favorable and a run is predicted for the piece by the Telegraph.

"VALUE RECEIVED " SOON

Value Received, a new comedy by Augustin MacHugh, author of Officer 666, under the direction of William A. Brady, is already in rehearsal at the Playhouse for early production. Cyril Scott has the leading role.

GIRL SUICIDES OVER SINGER

Daughter of Ironmaster, Infatuated with Mary Pri Garden, Grows Demented

Daughter of Ironmaster, Infatuated with Mary
Garden, Grows Demented
Helen Newby, the nineteen-year-old daughter of John Newby, a wealthy iron manufacturer of Hector's Mills, Pa.. committed suicide on the night of Feb. 16 because of an Insane worship of Mary Garden, the prima donna. Miss Garden had become her fetich. She imagined her Queen Cleopatra and herself her slave, so it was reported.
For two years Miss Newby had been gathering pictures of the prima donna, but whom she naver saw nor heard until during the afternoon and evening performances on the fatal day of the tragedy. Not content with being merely one of her audiences, she made desperate attempts to see her in person in her dressing-room at the theater and later at her hotel, the Rita-Cariton, in Philadelphia. Miss Garden, just then worrying over the illness of her mother, refused to see the girl, who then departed, depressed and in desperate mood, for her home at Hector's Mills, where she was found with a bullet hole through her head, on the lawn, the following morning.
"I have done everything to make myself useful to 'my Mary,' she told one of her friends. "I have learned to smoke cigarettes and to drink cocktalls. I have done everything I thought she would want me to do."

She was told that Miss Garden foreswore tobacco and stimulants, and she immediately

do."

She was told that Miss Garden foreswore tobacco and stimulants, and she immediately declared she would forget her new accomplishments.

Miss Garden was horrified when she read the story in the Philadelphia papers, and declared that she had never in her life heard of nor seen Helen Newby.

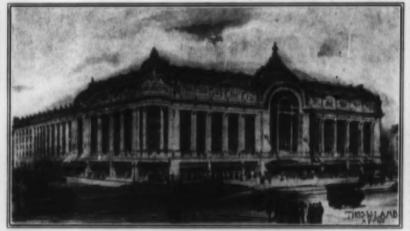
"If I had known the poor, unfortunate little thing had a wild infatuation for the stage through hearing me sing," said Miss

NEARING COMPLETION

ncess Theater, Soon to Open, Will Offer One and Two-Act Dramas Exclusively

y Princess Theater, Soon to Open, Will Offer
One and Two-Act Dramas Exclusively
The Princess Theater, now nearing completion in Thirty-ninth Street, is to be devoted exclusively to the presentation of one
and two act dramas. The theater is of the
"intimate" type, having a seating capacity
of about 300. It is to be opened on March I.
The casts will be chosen from a resident
stock company, now being formed, although
there will be occasional engagements of outside players.
Four plays have been chosen to make up
the first programme. The initial bill will
number Fancy Free, a light comedy by
Stanley Houghton; Fear, a short play originally produced at the Grand Guignol in
Paris; The Switchboard, a one-act comedy
by Edgar Wallace; and Any Night, a miniature melodrama by Edwin Eilis.
Holbrook Bilinn has been engaged as stage
director, Mr. Blinn was last seen on Broadway in Edward Sheldon's The Bows. Wililiam A. Brady, Lee Shubert, and Arch Selwyn are the organisers of the company.
Georgia O'Ramey has been engaged for
prominent roles in the various Princess
productions.
Next Monday evening The Ghost Breaker,
described as a melodramatic farce, will
have its first New York presentation at the
Lyceum Theater, following the departure
of The New Secretary for other cities. Paul
Dickey and Charles Goddard are the authors, and H. B. Warner, last seen in New
York as the co-star of Blackbirds, will
have the leading role.
On Tuesday evening, William A. Brady
will present The Palnted Woman, a new romantic drama by Frederic Arnold Kummer,
at the Playhouse. Florence Reed heads the
cast.
Louise Gunning, who was last seen in The

At. Louise Gunning, who was last seen in The



THE STRAND THEATER.

Now in Course of Construction, Corner Forty-seventh Street and Broadway.

THE BAILEY WILL CONTEST Executors Ordered to Pay Sister \$10,000 in Ten Days

Ten Days

In the action brought by Anna Isabelle Hutchinson against the executors of the will of Ruth Elizabeth Bailey, Supreme Court Justice Morschauser, in White Plains, N. Y., on Feb. 19 ordered the payment over to the plaintiff of \$10,000 by the executors within ten days, and \$2,500 quarterly, under the terms of the will, without prejudice to the suit which Mrs. Hutchinson, sister of the showman's widow, has started to set the will aside.

The court also directs that the executors pay to themselves \$25,000 each and \$25,000 to Lille Harper, who are also heirs of the late Mrs. Bailey. The papers set forth that the defendants admit there is an estate of \$1,500,000 and the plaintiff contends there is at least \$5,000,000.

She has also secured an order allowing her attorneys to inspect the books of the estate.

AFTER BOOKING AGENTS New York Assembly Told They Are Evading the Law

Assemblyman Walker on Feb. 17 introduced a resolution appropriating \$5,000 for a legislative investigation of employment agencies, particularly theatrical agencies. Mr. Walker said that the purpose of the resolution was to force the theatrical booking agents to obey the law of three years ago, secured by the White Rats organisation, providing that not more than five percent, shall be charged as commission for booking a vaudeville act. "Tim" Cronin, who lobbled for that law, is back of the resolution. He said to-night that the booking agents were still charging ten per cent by getting around the statute.

The resolution will allow the investigating committee to examine the books of the booking agencies. The resolution was referred to the Ways and Means Committee.

Garden. "I should have taken her to her parents, for she was, doubtless, demented. The Glass Blowers, the name being changed to The American Maid with Miss Gunning to The Mai

SUCCESS COMES, LOVE GOES Operatic Tenor Divorced from Wife Who Mar-ried Him When a Grocery Clerk

ried Him When a Grocery Clerk

Mrs. Orville Harrold, who married Orville
Harrold, Oscar Hammerstein's tenor, when
he was a grocery clerk with a \$10 a week
wasc, and who afterward was "discovered"
while driver of an undertaker's wagon, secured a divorce in the courts of. Muncie,
Ind., on Feb. 17, with the custody of two
of their children. The third, Adeline, is now
in New York with her father, studying musle, by permission of the court.

When success as a singer came to Harrold
he wrote a letter to his wife from Paris in
which he confessed that he loved her no
longer. This letter was shown in court.
Mrs. Harrold got \$50 a month for the care
of the two children, Marjorie and Paul.

SORRENTINO'S ANNUAL CONCERT

Umberto Sorrentino, the Italian tenor, appeared in his annual song recital at the Hotel Plaza, evening of Feb. 18, assisted by Bloise Holden in dances, Mildred Dilling on the harp, and Alexander Russell at the piano. The programme was a carefully selected one, comprising numbers by some of the most famous modern composers, as well as two songs, rendered by Sig. Sorrentino, in costume, from the opera Chopin. The offerings were appreciatively received by a large and select audience. Especially pleasing was Miss Dilling's share of the evening, who is a harpist of unusual ability.

WILL MOVE HEADQUARTERS

After March 1, the Charles A. Burt Southern Theater Circuit, Inc., and The Equitable Booking Office will move to new offices, 813-814 Long Acre Building, corner Forty-second Street and Broadway, New

THE PUBLICITY MEN



We had hoped to head our column this cek with a picture of the amiable Percy

We had hoped to head our column this week with a picture of the amiable Percy W. Heath, general press representative for Henry W. Savage, but Mr. Heath swears cross his heart that he hasn't had his picture taken for years and years. He says the life of a press agent is too much occupied to permit of such vanities. "Besides," adds Mr. Heath, "I have been far too busy getting published the pictures of actresses to have any energy left to spring my own physiognomy on an expectant world." Bo those of our readers who expected to add another treasure to their art gallery will have to be disappointed.

Mr. Heath landed in Baltimore from a little town in Missouri not so many years ago, and at once proceeded, like every good press agent, to get a proper, all-round newspaper experience. Mr. Heath did everything on the writing end of the newspaper game except conduct the society column. He wrote editorials, funny stories, first-page "human interest" yarns, and plentiful dramatic criticism, at which last activity be made something of a name for himself. From his newspaper writing in Baltimore Mr. Heath jumped directly to publicity work for David Belasco. That was about seven and a half years ago, and Mr. Heath has been a press agent ever since. For several seasons he cast the shadow that went before the coming of Blanche Bates. He was advance man for The Girl of the Golden West and The Darling of the Gods, press-agenting other Belasco productions as well, The Rose vance man for The Girl of the Golden West and The Darling of the Gods, press-agenting other Belasco productions as well, The Rose of the Rancho, for example. Mr. Heath next joined his fortunes with those of Mrs. Fisks. He did the advance work for that extremely "high-brow" play, Rosmersholm, which toured this country and Canada. Then he returned to the Belasco forces for a short time. Before joining the publicity staff of Colonel Savage he attended to the press work for Sham, in which lienrietta Crosman starred a few seasons ago. Since last August Mr. Heath has been doing special work in the Savage publicity department, and on the resignation of Mr. Shesgreen he was promoted to the position of general was promoted to the position of general press representative. Mr. Heath now di-vides his time between the office on Fortyold baby, of whom Mr. Heath is naturally very proud. He adds that he expects a very busy season beginning next Fall.

Harrison Grey Fiske has collected and printed in pamphlet form the many letters written to the editor of the New York Svening Sun apropos of the moral status of Mary Page, the chief character in Edward Sheldon's play, The High Road. The pamphlet sums up a very interesting contro-

Louis Nethersole is undertaking the publicity work for Lillian Russell in her appearance at the Fulton Theatre in the near future. Miss Russell will tell "How to Live a Hundred Years"—and die young. She will be assisted by Kinemacolor pletures, which Mr. Nethersole assures us "are the fourth dimension in portraiture."

We note that our entertaining and imaginative contemporary, the Merming Telegraph, comments, more in sorrow than in anger: "In the larger cities he (Mr. Nethersole) will also pose as the Horrible Example of what neglect may do to a man's looks." This is of course interesting, if true.

Percy Weadon, for a number of years ex-ecutive manager for F. C. Whitney and the Whitney Opera company, will be the busi-ness-manager of When Dreams Come True.

Lennox Robinson, who managed the Irish Players on their tour of this country last season and who made a host of friends durseason and who made a host of friends during that time, is winning a name for himself this season as the director of the National Theater Society at the Abbey Theater, Dublin. He has already produced Hauptmann's Hannelle and G. S. Paternoster's The Dean of St. Patrick's, a somewhat risky play to put on in Dublin since it deals with Dean Swift in a none too flattering light. The plays are performed by a second company of Irish players, made up very largely of actors originally belonging to the company that is now playing at Wallack's.



STOCK COMPANY NEWS



PROSPECT STOCK CLOSES

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On Saturday last the famous Prospect
Theater Stock, company brought to a close
a season of ninety successful weeks, during
which this excellent company of Greater
New York has been giving the very best
of the latest releases, under the direction
of Cecil Owen. Irene Timmons, the popular leading woman, has completed an eighty
weeks' season of conscientious work and
leaves behind her many loyal admirers.
Charles Dingle, the leading man, has been
with the players but a few weeks, but has
given excellent satisfaction, as it was not
easy to replace Paul McAillister. Carey
Hastings has done very clever work and
Philip Leigh has proved a valuable support,
as has Lillian Niedereauer and Paul
Schwaeger. The Prospect owes its success
to Irene Timmons, Cecil Owen, Paul Mc
Aillister, Carey Hastings, Harman Mac
Gregor, and Philip Leigh, while as leading
women previous to Miss Timmons, Marie
Curtis and Warda Howard are held in high
esteem by the patrons.

JAMES J. HAYDEN WINS PRAISE

JAMES J. HAYDEN WINS PRAISE

The Lindsay Morison Stock at Lynn, Mass., presented as a holiday attraction Get-Rich-Quick Wailingford last week to large audiences. James J. Hayden, who first received attention in support of Nance O'Neil, has become one of the most popular members in the cast, and as Clint Harkins received praise from press and public. James S. Barrett was well cast as Blackie and Frances Woodbury, as usual, made the most of her scenes. Harry Ingram was Wailingford, and Genevieve Blinn, Edna Oliver. James Burrows, Daniel Grant and the others pleased. Clothes is presented this week.

GODFREY MATTHEWS

GODFREY MATTHEWS

One of the youngest and most promising of leading men is Godfrey Matthews, who has been leading man at the National. Philadelphia, this season, and has proved one of the Quaker City's most popular favorites. Last Summer Mr. Matthews was at the Columbia, in Washington, and previous to that was seen on the Coast in San Francisco, Oakland, Los Angeles, San Diego and Vancouver, where as leading man he has few rivals. Mr. Matthews has always been in stock. Being a young and promising actor, his future bears watching.

THURLOW WHITE REPLACES JEFFREY

Owing to William Jeffrey's sudden departure as leading man at the Empire, Holyoke, the role of Rufus Wallingford was assumed by Thurlow White in a satisfactory manner, after only two days' rehearsal, Ruth Gates was clever and Frederick Ormonde as Blackle Daw pleased, Elizabeth Hunt was admirable and Raiph De Haven deserves mention, as does Pay Baker.

EMMA CAMPBELL POPULAR

EMMA CAMPBELL POPULAR

Coming into Brooklyn a stranger a few weeks ago, Emma Campbell, the character woman of the Greenpoint, has become one of the most popular stock favorites ever in Brooklyn. In Over Night, last week, Miss Campbell was seen at her best, while Robert Gleckler again did excellent work, as also Minna Phillips, J. Hammond Dalley, Nora Shelly, G. Swayné Gordon and the well balanced company under Harry Mc-Kee's careful direction.

CECIL OWEN OPENS COMPANY

Cecil Owen orens commani
Cecil Owen, long the director of the
Prospect Stock, has leased the Wadsworth
Theater and on March 3 opens his company with Alias Jimmy Valentine. Richard
Thornton, who replaced Theodore Friebus
at the Academy, will lead the company,
and popular Paul Swaeger, Lillian Niederauer, Florence Carrette, and Elbert Benson,
of the Prospect Stock, have been secured.

PRISCILLA KNOWLES IN "THE CHORUS LADY"

James Forbes's The Chorus Lady was the attraction at the Star to welcome Priscilla Knowles as leading woman, and in the Rose Stahl role she was excellent. Theodore Friebus and Marie Curtis gave Miss Knowles the best support, Miss Curtis as Sylvia Simpson, deserving special mention.

CECIL SPOONER IN "THE TALKER"

For its first stock presentation The Talker was well suited to the talents of Cecil Spooner and her company last week at the Metropolis. Miss Spooner and Rowden Hall did capital work, while Marquita Dwight in a small role made a decided hit.

MRS. HIBBARD LEAVES LAWRENCE

After a successful season with Malley-Denison at Lawrence, Mass., Mrs. Hibbard has resigned to join Anna Cleveland at New Britain.

SELMAR JACKSON WITH GLASER

The Vaughan Glaser Stock, at the Duchess, Cleveland, was seen in a massive production of Prince Karl last week, with Vaughan Glaser as Prince Karl and Fay Courtney, Will D. Corbett and Selmar Jackson giving principal support. In The Man from Home, this week, Selmar Jackson has one of the best roles of his career and plays it admirably.

KATE CLAXTON VISITS GAIETY

Kate Claxton's visit to the Galety Thea-ter at Hoboken last week, to witness the Galety Stock company's production, was of unusual interest. Enid May Jackson played Henrietta and Frances McGrath was seen as the blind Louise. For four years, be-tween the age of six and ten years, Miss McGrath played a little blind girl in The Peddler with Joe Welch.



Phelos. Spokanc.

MERLE STANTON. Ed. Redmond Stock Company, Sacramento, Cal.

Merie Stanton was born and reared in the West, Oakland, Cal., being her birthplace, and practically all of her experience has been in stock companies on the Pacific Coast, for she has played leads, heavies and characters in San Francisco, Los Angeles, Seattle, Spokane, and is at present one of the most valuable and popular players with the Ed. Redmond company in Sacramento, where she has received many opportunities and proved her adaptability to various characters.

Miss Stanton has been seen in the East, however, at different times, and last season

was prominent in the support of Virginia Harned in The Woman He Married, which after a short season left Miss Stanton a stranger in the East. But she was shortly secured to support Travers Vale for a stock season, upon the conclusion of which she was sent for to join Jessie Shirley in Spokane, where she already had become an established favorite.

Aside from her long career in stock and the short season with Miss Harned, Miss Stanton has supported Nance O'Nell in her repertoire, and is an actress of whom much is expected in the course of her career.

STEINACH-HARD

The Steinach-Hard stock company opened Feb. 17 with George Washington. Jr., Paul Byron being in the title-role and Sara Perry appearing as Dolly Johnson. The play was well received by crowded houses throughout the week. John Dillon scored a hit as Eaton Ham. John A. Boone, of Coban's original company, made a favorable impression upon the patrons of the Westchester in his old part of Senator Hopkins. Peggy Monroe pleased with her songs. Secret Service is next.

HOWARD SCHOPPE A FAVORITE

For twenty-two weeks Edward Dnie Lynch and Rose King have been favorites at the Park, Manchester, N. H., while the work of Howard F. Schoppe has been admirable. Nathan Hale proved a strong attraction for the holiday bill, and Merely Mary Ann is a drawing card the present week, with The Man from Home and The Deep Purple to follow.

LOIS HOWELL IN DEEP PURPLE

Lois Howell and Carl Anthony, supported the Malley-Denison Stock, at Troy, N., gave an excellent presentation of The tep Purple.

FRANK WILCOX IN THE TALKER

Frank Wilcox, the popular leading man of Poll's Stock. Waterbury, has for three successive weeks played three of the longest roles written for leading men. In Raffica he scored as the cracksman and in The Talker last week proved an excellent Harry Lenox, while as the Boss the present week he is at his best. Louise Brownell, Hazel Miller, James Devine, Lida Lee Gilyard, Eugene Shakespeare, Frances Williams, Jack Bryce, Edna Macbeth, and Paul Webster are all popular in the company.

MAE DESMOND MAKES SUCCESS

Mae Desmond was seen in the Clara Mor-ris role in L'Article 47, at the Gotham, last week, and gave one of the best perform-ances in her career. Caroline Locke, Al-fred Swenson, Frank Fielder, James Kyrie McCurdy, John Dilson, and Charles Pitt were all excellent. The Ne'er-Do-Well this week.

LITTLE DAMOSEL IN STOCK

Earl Sipe, manager of the Winifred St. Claire Stock, has leased The Little Damosel for this repertoire organisation's use next season on tour.

LOWELL SEES MRS. WARREN'S PROFESSION

The much-taiked-of Bernard Shaw play, Mrs. Warren's Profession, which was prohibited by the censor when produced by Mary Shaw in New York, received production by the Drama Players in Lowell last week to the largest audiences of the senson. Grace Young read the role of Mrs. Warren with intelligence and J. Anthony Smythe was seen to advantage.

PAUL MEALLISTER WILL RETURN

PAUL McALLISTER WILL RETURN
No name is more popular in New York
stock circles than that of Paul McAllister,
and the good news that this popular leading man has been secured for the new Keith
stock at the Harlem Opera House stamps
the company is a success from the start.
Lowell Sherman, late of Within the Law;
Jean Galbraith, recently in Blackbirds, and
Guy D'Ennery, Horace Porter, Marta Oatman, Adelaide Stanhope Wheatcroft, and
Hollister Pratt will be with the new company. Mr. McAllister is engaged only for
the first performance.

LOVELL TAYLOR PLAYS LEAH

LOVELL TAYLOR PLAYS LEAH

Leah the Forsaken showed Lovell Taylor at her best when the production was revived at the Empire, Providence, last week. Leah is a role that Clara Morris, Nance O'Nell, and Anna Cleveland have portrayed with success, but Miss Taylor gave an excellent performance and was well supported by Homer Barton, Thomas Mulgrew. Anne Gridley, and Ethel Daggett. Green Stocking is now at the Empire, with Miss Taylor in Margaret Anglin's role.

PERCY MELDON RESTING

Percy Meldon, the director of the Richmond Stock at Troy for the last three weeks, has been seriously ill with rheumatism. Mr. Meldon, however, is now on the ocean bound for Bermuda, to enjoy a four weeks' rest before starting in on his Summer stocks in Montreal, Hamilton and Ottawa.

IZETTA JEWEL RETURNS

For the third week of the Poli stock season at Washington The Warrens of Virginia was presented, marking the return of Izetta Jewel to the company. Mark Kent appeared in the Keenan role and Graham Velsey was well cast. The Man of the Hour this week.

KEITH'S NEW STOCK

On Monday the new B. F. Keith Harlem Opera House Stock opened with The Third Degree. Lowell Sherman and Jean Galbraith head the new company. The Manfrom Home is the second bill, with Mary Jane's Pn. The Spendthrift, and The Rosary to follow.

FLORENCE BELL PLEASES

The name of Florence Bell has become more than popular with Tacoma theatergoers, for this clever woman has made a marked success as leading woman at the Princess Theater. Because She Loved Him So is the week's attraction.

STOCK NOTES

The complete roster of the Poli Stock at Washington includes A. H. Van Buren, Graham Velsey, Izetta Jewel, Robert Middlemass, Dudley Hawley, Mark Kent, William Raymond, Frank Shannon, Joseph R. Garry, Ralph J. Locke, Cecil Bowser, Gertrude Bondhill, Lotta Linthicum, Helen Tracy, and Jessie Mueller.

Alice Fleming, Robert Conness, Robert Wayne, and Walter Gilbert portrayed the leads in The Gamblers at the Baker, Portland, Ore., last week. Mother is the current bill.

Margaret Neville, Arling Alcine and the Cleveland Stock were seen in Divorcons last week and Beverly of Graustark the present

week.

William Grew made his debut as leading man for Lester Lonergan at the Lowell Opera House Monday last as The Man from Home and was cordially welcomed. Louis Dean, Julia Booth, Laura Alberta, John Charles, Stuart Fox, and Richard Morgan pleased. Mr. Morgan in the George Le Quere role was most commendable.

Madame X was the second attraction of the stock at the Broadway, Bayonne, N. J., and scored.

Melodrama reigned at the National, Phil-

and scored.

Melodrama reigned at the National, Philadelphia, last week, and James J. Corbett's old vehicle. The Burgiar and the Lady, was the attraction, with such favorites as Godfrey Matthews, Marcus Hoefs, Paul Burns, and Emma Lowry.

The revival of L'Article 47 at the Crescent, Brooklyn, last week, gave Mabel Montgomery excellent opportunities, while George Alison gave her capital support. The Ne'er-Do-Well this week.

TOO MANY PLAYHOUSES?

How Certain Prominent Managers Account for the Lull in the Dramatic Field-London vs New York

"If managers insist on having too many theaters in New York, this city will become only a producing center for plays which are intended for the road," declares Theodore the theaters in New York, this city will become only a producing center for plays which are intended for the road," declares Theodore the road's being the dog for New York," estatement followed Al. H. Wood's low cashied cry of warning from London that he would not be surprised "if before long half the theaters on Broadway were turned into automobile garages, where people will store too many theaters in New York and no plays to put in them—that is, no suction of the surprised that "the whole trouble is that there are too many theaters in New York and no plays to put in them—that is, no suction of the surprised with the theaters and too few plays, with the result that "the whole trouble is that there are too many theaters in New York and no plays to put in them—that is, no suction the surprised with the theaters and the first plays are successful there is not a first play are successful the successful t

That morning, as I stood before the stage door of the theater, Wilkes Booth came up to me. He was in a highly nervous state. As he stopped and spoke he snatched my cane from my hand, and, with an agitated gesture, swung it over behind his shoulders. "Do you know what that man has done! he cried, almost hysterically. "I knew to whom he referred, for Lincoln had been an obsession with him ever since Lee had evacuated Richmond a fortnight before.

"He went down to Richmond yesterday, Booth continued, 'sat in President Davis's chair and put his feet on President Davis's chair and put his feet on President Davis's chair and put his feet on President Davis's desk. Somebody ought to kill him! "With that he brought his two hands holding the ends of the cane, down with such force that it snapped in four pieces. I gathered them up, intending to have them repaired, but kept them as they were after the events that followed.

"I tried to quiet him, telling him the war was over and that such talk was intemperate, if not dangerous. But it never occurred to me that he had any idea of putting that thought into execution; for Booth was always a wild, impetuous talker."

Mr. Emerson was born in Alexandria, Va., 73 years ago. He was taken to St. Louis, Mo., by his parents at an early age, but in youth returned to the East and went on the stage, playing with the Booths, Charlotte Cushman and other celebrities of that long ago day. He was for several years before the war, and during that condict, in the companies of the elder Wallack.

After the tragedy of April, 1863, he gave up the stage, going into the bookselling business in Lynchburg. Va., for many years. More than half a score of years ago he returned to Washington where he founded a stained glass works, of which thriving concern he is the head. Despite his years, he is in as full possession of all his powers as he was 30 years ago. He discourses on the events of that terrible night with a fluency and correctness that show not only a memory unimpaired, but also the indellible

impression that was made upon home of one single point was his memory at fault.

"It all seems to me as though it was last night," he said.

Despite the changes that half a century must work in a man—and it is nearly that since Mr. Emerson played Lord Dundreary—he still looks strikingly like that English "swell," whom a much younger generation saw in the two Sotherns who later played the famous role. With distinguished looking "burnsides" adorning his cheeks and his hair swept back in somewhat foreign style—for thus is he accustomed to wear these ornaments—he might to-day step upon the stage without further "make-up" and take up his part so tragically interrupted nearly 50 years ago, says the writer who taked with Mr. Emerson.

NEW FEDERATION PLAY

The National Federation of Theater Clubs, under whose auspices four dramatic productions have been made this season, will place in rehearsal next week a new comedy, written by Mary Shaw, the eminent dramatic actress, and H. I. Bodge, author of The Higher Court, which was produced by the Federation early in the Spring. The liundredth Man, which had its premiere at Wailack's Theater last week under the auspices of the Federation, is now being produced on tour.

NEW FIRM ACCEPTS OPERA

NEW FIRM ACCEPTS OPERA
The new Allen Lowe-Arnold Szel producing company will actively enter the stage world next season, presenting The Maid of the Mist, by A. Bela Lassky, the Budapest composer. Contracts have been signed and the opera will be produced in the Fall.

Lassky will arrive in America March 14 with the score of The Dream Maiden, in which George W. Lederer is interested. The book of The Dream Maiden is by Allen Lowe. During his stay in this country Lassky will be the guest of Arnold Szel.

GOODWIN MUST PAY \$1000

Los Angeles (Special).—A. C. Corrington, of Ocean Park, was yesterday awarded a judgement for \$1,000 damages against Nat C. Goodwin by a jury in Judge Wood's court, Los Angeles, Cal. The suit grew out of an auto crash at Main Street and Pler Avenue, Santa Monica, on Aug. 10, 1911. Corrington claimed to have suffered personal injuries as well as the demolition of his car.

NEW UP TOWN PLAYHOUSE

Riverside Drive, between Eighty-ninth and Ninetieth Streets, this city, is to have a new theater. The property was purchased by Robert Goelet from Robert E. Dowling at about \$550,000, it is reported it is not yet known who the lessee will be, but it is said he is B. F. Keith. Mr. Goelet will advance \$100,000 toward the building fund.

CHANGES IN "JOSEPH"

The cast of Joseph and His Brethren has been changed by the retirement of Pedro De Cordoba, Frank Losee, Leslie Palmer, Lily Cahill, Harriet Ross, and Miriam Col-lins.

TYRONE POWER IN "CÆSAR"

On Thursday Tyrone Power started re-hearsals for his coming production of Julius Cæsar, which opens shortly at Hali-fax, with a Coast tour to follow.



Plenberg, N. Y.

IN MEMORIAM CHARLES WILLARD.

In loving remembrance of my dear husband, Charles Willard, who passed away at Chicago, Iil., after a severe Illness, Feb. 27, 1911.

FOUNDER OF "LAMBS" DEAD

George Hammond McLean, founder of the Lambs' Club, died suddenly in his home in the Warrington apartments, 161 Madison Avenue, on Feb. 18, of pneumonia. Mr. McLean was born in New York city sixty-three years ago and was graduated from Columbia. Like his father, who was James M. McLean, president of the Manhattan Life Insurance Company, he entered the insurance business and ten years ago, when he retired from business, was vice-president of the Citisens' Fire Insurance Company. The idea of organising the Lambs' Club originated with Mr. McLean. With Henry Montague, Harry Becket, Arthur Wallack, and Edward Arnott, he worked out the scheme that resulted in the foundation of the club in 1874. Mr. McLean suggested the organisation to his friends at a dinner. Later they met formally at Delmonico's and Mr. McLean suggested the name Lambs, after the parent club in London. Mr. McLean married Minnie Dater, of New York. Besides the Lambs' Club, Mr. McLean was a member of the Metropolitan, New York Athelic and Democratic clubs. He was vice-president of the St. Nicholas Society. His wife and two sons, James M. McLean and Alan McLean, survive him.

JOAQUIN MILLER DIES

Joaquin Miller, the venerable "Poet of the Sierras," died in his bungalow on the Piedmont hills, Oakland, Cal., on Feb. 17 He suffered a stroke of paralysis about twee years ago, from which he never recovered He lapsed into unconsciousmess on the Thursday preceding his demise and remained in a comatose state until the end Up to the very last his faculties were undimmed and, at intervals, he was at worl on a poem which he meant to be the su preme effort of his life. His exact nam was Cincinnatus Henri Miller, Joaquin being an adoption. The poet's remains werburned on a pyre he himself had erected on a rocky height overlooking his mountain home.

LAURA D. FAIR IN FRIENDS' CARE

SAN FRANCISCO (Special).—Disconsolate ver the death of her daughter, Lillian Lor-aine Hollis, the famous beauty, Mrs. L. Snyder, at one time Laura D. Fuir, has een taken care of by friends in Bichmond, [a].

been taken care of by friends in Mrs. Snyder has made a formal statement concerning her daughter's paternity, in which she denies that the girl's father was A. P. Crittenden, who was shot and killed by Mrs. Snyder, then Laura Fair. She says her daughter was the child of her former husband, Colonel William P. Fair, and was born at Yreka in August, 1860.

MAUDE FEALY'S STARRING TOUR

MAUDE FEALY'S STARRING TOUR
BRIDGEFORT, CONN. (Special). — Maude
Fealy began a starring tour at the Park
Theater, Feb. 10, appearing under the management of John Cort in a new play by
Clara Louise Burnham, entitled The Right
Princess, dramatised from the author's
novel of the same title. Mental healing is
the theme around which the author has
woven a delightful love story. A young
English nobleman, whose mental faculties
are impaired through an accident in childhood, is entirely cured by mental suggestion
after medicines and surgical operations have
proven useless. The play is in three acts,
the scenes of which are all laid on Long
Island. In Miss Fealy's company are James
Durkin, Teresa Dale, Howard Griddland, Joseph Dally, Henry Douglas, Marcia Harria.
Julia Hanchett, and Ethel Lodge.

STILL ANOTHER SURVIVOR

E. A. Emerson, Who Played Dundreary in the Ford Theater Tragedy, Living in Washington

Washington has discovered another survivor of the Cast which appeared in Our American Cousin at Ford's Theater the night of President Lincoln's assassination. He is E. A. Emerson, now a prosperous art-glass manufacturer in the National Capital, who played Lord Dundreary on that occasion. This Mirson recently discovered Chas. F. Byrnes, of Philadelphia, in addition to whom other survivors are Harry Hawk and W. F. Ferguson. The New York Swa in a page article recently declared Ferguson to be the only survivor.

Mr. Emerson is the owner of an art-glass establishment on 030 G. Street, Northwest, Washington, and is attending regularly to business in full possession of his faculties. In an interview Mr. Emerson tells the story of his experience with a clear remembrance of details:

"I was not on the stage at the time of the tragedy," said Mr. Emerson recently. It is nearly half a century ago, but the events were imprinted too deeply on my mind for me ever to forget them. It was just after the beginning of the third and last act, and I was leaning up against a piece of scenery in the wings, waiting for my cue to go on, when I heard a slot.

"Truth compels me to say that this

waiting for my cue to go on, when I heard a shot.

"Truth compels me to say that this caused not the slightest ripple of excitement among any of us back of the stage. There were, we knew, a score of causes in all the various paraphernalia of the stage mechanism that might cause a sound like that. We were a little bewildered for a moment by the apparition on the stage of a man who didn't belong there crying out something we could not clearly understand. But, you must remember, the war had just come to an end, the president was in the house and most of the actors, I am sure, thought for a few minutes that It was just some pre-arranged patriotic demonstration. Even the sight of a man dashing through the

wings did not bring us to any realisation of the truth.

"Then, suddenly there sped through the troup gathered on the stage and in the wings, the cry, 'The president's shot!"

"Then, indeed, there was confusion worse than confounded—a veritable whirlpool of actors, supers, policemen hurrying on the track of Booth, even some of the audience, all mixed in one inextricable chaos of mad humanity on the stage. Even then, in the hysteria of the moment, the curtain was not run down, and it was some minutes after the president was taken from his box before it fell. Meantime, from the stage, we could see them tearing the martyred man's clothing from him in a mad search for the wound even as they bore him away.

"A little while later I went to the hore."

martyred man's clothing from him in a mad search for the wound even as they bore him away.

"A little while later I went to the box the president had occupied. Just to the side of the chair in which he had sat I found a crumpled programme. I am confident—though I have no absolute proof—that it was the programme he held in his hand when the fatal bullet struck him, and in the agony of the shock he crumpled and dropped it. Here it is!"

Mr. Emerson held up a framed programme of the play. It was yellow with age. On it was a dark, sinister spot about the size of a dime. "When I picked it up," continued Mr. Emerson, "that spot was on it—wet! Of course I cannot say certainly, but I am convinced that it was a drop of the life-blood of President Lincoin.

"I was well acquainted with young Booth," Mr. Emerson continued, when asked about his knowledge of the man responsible for the tragedy. "I had played with him in theaters all over the country. One incident I recall very vividily, occurring the morning before the fatal night: a certain cane I have at my house, snapped into four pleces, will ever make me mindful of it.

STARS VANISH FROM CHICAGO

Last Nights of Plays That Have Pleased and Made Money-Enter Tear-Starters, Comedy, Etc.

Minnon Burrau, Suite 61,
Grand Opera House Building.
Chicago, Frm. 26 (Special).—This is a
glorious week for the railroads, if it is
hard on the players, for it is moving week
in Chicago, and when things are readjusted
there will be a lot of new electric annuoncements in front of the playhouses.
The first to depart is The Daughter of
Heaven, from the Auditorium, after a sojourn of two weeks. The illumined spectacle will be taken on tour through the
larger cities of the West. The engagement
in Chicago did not come up to hopes and
expectations. What will come into the Auditorium is not yet among the annuncements.

ditorium is not yet among the announcements.

This is the last week of The Rose Maid, with Missi Hajos, at the Colonial. Miss Hajos goes to New York for rehearsals of the musical version of Channing Polock's Such A Little Queen. The Ziegfeid Follies come to the Colonial next Monday night.

Hawthorne of the U. S. A., with Douglas Fairbanks as the oratorical hero, will leave the Grand Opera House to win glory elsewhere. Coming in will be Paul Armstrong's The Escape, that was given recently in Los Angeles. Mr. Armstrong came into town some days ago to superintend rehearsals. The Escape will be produced in Chicago with a new cast, atop of which is Helen Ware.

with a new cast, atop of which is Helen Ware.

In Old Kentucky leaves McVicker's to make room for an old Kentucky girl, Mrs. Leslie Carter. There will be three weeks of tears, love and passion beginning with Zasa, which will contain repetitions of these plays. Alla, who defies the canons of Allah in Belia Donna at the Blackstone, remains only through this week. We saw Mme. Nazimova several nights since, and we wept for her. Belia Donna is interesting, of course; but to call a play "interesting" is like saying that a young woman is "a nice, sweet, good-hearted girl." The new offering at the Blackstone will be A Marriage of Convenience, an adaptation of the play of Alexander Dumas fils. The leading roles will be played by Lewis Waler and Madge Titheradge.

The Sun Dodgers goes from the American Mudc Hall at the end of the week, and The Red Petticoat will be whisked in on the person of Helen Lowell. Gertrude Millington is in the cast.

John Drew, in The Perpiexed Husband, departs from Powers's. The offering to foliow is The New Secretary, adapted from DeCroisset's Le Couer Dispose.

Following Henry Miller in The Rainbow, at the Illinois, Maude Adams will return in Peter Pan.

The four weeks' engagement of Hindle Wakes, at the Fine Arts, is up Saturday night. The Chicago Theater Society decilned to give Mr. Brady a modest guarantee of \$1,500 a week for the last two weeks. On Tuesday and Friday afternoons of this week Mr. Brady presents at the Fine Arts Rutherford Mayne's comedy. The Drone, with Whitford Kane, of the Hindle Wakes company, in the title part. Top o' the, Mornin' will be withdrawn from the Olympic Saturday night. Its successor has not been announced.

Monday night Lillian Russell begins her much-advertised lecture tour at Orchestra Hall. Her subject is, How to Live 100 Years and Then Die Young. She will be gowned in a million dollars' worth of jewels and tell women how to dress tastefully on a small allowance.

A list of the attractions now on view follows:

American Music Hall—The Sun Dodgers, with Bayes and Norworth.

Blackstone—Madame Nasimova in Bella Donna.

Chears' Grand Oness Herry Westerney.

with Bayes and Norworth.

Blackstone—Madame Nasimova in Bella Donna.

Chicago Opera House—Everywoman.
Chicago Opera House—Hawthorne of the U. S. A.

Colonial—The Rose Maid.
Columbia—Burlesque.
Cort—Our Wives with Henry Kolker.
Crown—A Fool There Was.
Fine Arts—Hindle Wakes and The Drone.
Garrick—Passing Show of 1912.
Great Northern Hippodrome—Vaudeville.
Illinois—Henry Miller in The Rainbow.
Imperial—Madame Sherry.
Majestic—Ada Reeve heading the vaudeville offerings.
McVicker's—In Old Kentucky.
National—The Divorce Question.
Olympic—Top o' the Mornin'.
Palace—Alexander Carr, topping the vaudeville bill.
Powers's—John Drew in The Perplexed Husband.
Princess—Bought and Pald For.
Star and Garter—Burlesque.
Studebaker—The Blindness of Virtue.
Victoria—Over Night.
Littell McCluno.

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A Matrimonial Comedy By Thompson Buchanan

listed as follows: New National, Billic Burke in Mind the Paint Girl; Columbia, The Pink Lady; the Belasco, Bought and Paid For; the Academy of Music, Where the Trail Divides; Poli's Stock company presents The Gamblers; the Gayety The Merry-Go-Rounders; Lyceum, Bam Rice's Daffydills, and Chase's with a bill of excellence, presenting William H. Thompson and company in Frederic Sargent's powerful playlet, An Object Lesson; Jesse L. Lasky's musical excursion, The Houseboat Party, and the cycle-whirl stars, the Tom Davies's trio, in Motoring in Mid-air, as leading headliners of a programme of excellence.

Large and fashionable audiences were appreciative to a degree of the very at-

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IN REPERTOIRE

tractive presentations of offerings of the past week, including Frances Starr, at the National. In The Case of Becky, The Yellow Jacket at the Columbia, The Painted Woman at the Belasco, the Great Divide at the Academy of Music, and the very successful Poil Winter Stock company season, tresenting The Warrens of Virginia.

The President and Mrs. Taft entertained fifty personally invited guests at a dinner at the White House Friday night which, was followed by a musicale in which the artists that appeared were Madame Schumann-Heink, Otto Gorits, baritone, and Paul Kefer, 'cellist, accompanied by Mrs. Josephine Vollner at the plano and Mrs. Katherine Hoffman at the organ.

Midnight chimes Thursday, Feb. 20, rang up the curtain of the Edson Bradleys' private theatre at their home in Dupont Circle for an amateur performance of L'Etincelis, a dainty drawing-room comedy exquisitely done as the main part of an entertainment of which Mr. and Mrs. Bradley were best to a distinguished company, including the President and Mrs. Taft, members of the Diplomatic Corps and prominent society people of the capital.

The Culver Cadets, who will be the personal escort of Vice-President-elect Marshall, have secured 400 seats at Chase's for next Saturday night. Mr. Chase has acceded to their request to let their cadet band of twenty-two pieces give several numbers on the stage before the commencement of the regular performance.

Noted musical events of the coming week include the appearance of Lina Cavalieri in operatic concert programme at the Columbia

nounced that this will be his last appearance in this production, many are taking advantage of the opportunity to see this clever female impersonator. The announcement has also been made that the new Little Theater on Delancey Street is to be opened on March 3 with The Adventures of Chlora. This playhouse is modeled on New York's Little Theater and is a very attractive little building. Among the shows that are still playing long engagements are Officer 666 at the Garrick and Bought and Paid For at the Adelphi. The latter show will close its very successful run here at the end of the month. Freekles is doing a fair business at the Walnut. Two plays of early English times were presented by the Play and Players' Club in the Broad Street Theater last week under the auspices of the Drama League. They were Noah's Ark. a miracle play, and Nice Wanton, an ancient relic of the primitive stage. The plays were like an old English pageant and were explained before being presented by Professor Felix Schelling, of the University of Pennsylvania. J. Bolis-Cohen, Jr. PHILADELPHIA, Feb. 25 (Special).—New Yorkers who are enthusiastic over the success of George Arilis in Disraeli would have been surprised at the tremendous ovation which was given this talented actor at the South Broad, where Parker's comedy was seen for the first time in this city. The New York cast came here intact, and the artistic acting of the company will insure big business during its four weeks' engagement here. The Count of Luxembourg, which has been so popular both in this country and abroad, has opened at the Forrest, and although most of the musical numbers are very familiar to all, its reception was cordial. Gertrude Hoffman, in From Broadway to Paris, is doing a big business at the Lyric in spite of the fact that she has very little to do in the show in order to get her name in big electric lights as the star. Barney Bernard in the Hebrew character part of Mr. Cohen was a big hit and he made an exceedingly favorable impression. Julian Eltings is doing a nice business at the Chestnut Street Opera House in the second week of his returning engagement in The Fascinating Widow. As it has been an-ALL READY FOR THE INAUGURAL

GEORGE ARLISS LIKED IN PHILADELPHIA

The Little Theater to Open March 3 with "The Adventures of

Chlora "-Several Productions Under Drama League Auspices

Washington Managers Have Listed Big Attractions for the Week That Changes the Administration

Washington, Feb. 25 (Special).—Washington is thoroughly alive in preparation with an increased population from all points, the big vanguard ahead of the noted event of next week arriving daily in large event of next week arriving daily in large numbers. The theaters were crowded all round on the Monday night commencement, when a most enjoyable and engaging menu of theatrical entertainment was provided. Cessful hit of previous seasons at the upper John Mason, pre-eminently strong as a star, crowds the National in Henri Bernstein's successful play The Attack. The Shakespearean coalition of noted stars, B. D. Me-Lean, Charles B. Hanford, Odette Tyler and Marie Drofnah, in classical productions of the bard's noted works, fills the Columbia

Wednesday afternoon, Feb. 26, assisted by Lucian Muratore, tenor, and Edouard Tournoon, planist; Madame Johanna Gadski in a the Irish tenor, at the National, Sunday Wagnerian song recital at the Belasco Sunday, March 2; the Fionsaley Quartet at the Gaelic Society.

Masonic Temple Auditorium, March 1; and the return song recital of John McCormack, non-inglet, March 2, under the auspices of the day, March 2; the Fionsaley Quartet at the

PLAY FOLKS IN LOS ANGELES

Crane on the Campus-Nat Goodwin Again Acts-Warfield Fills Houses-Paul Armstrong Successes Coming East

Los Angeles, Feb. 25 (Special).—William H. Crane and his well selected company were at the Mason Opera House Feb. 10-15 in The Senator Keeps House, Mr. Crane has always been a great favorite of this city and was given a warm reception on the opening night, the praise being so unstinted as to cause him to finally make a very delightful little curtain speech. All of the supporting company were exceptionally good in their individual parts and deserving of special mention. Business for the week was exceptionally good. David Warfield Feb. 17-22 caused big advance sales.

At the Morosco Feb. 9-15 A Love Story

warfield Feb. 17-22 caused big advance saies.

At the Morosco Feb. 9-15 A Love Story of the Ages, in its third week, played to exceptionally good attendance. Beginning Feb. 17, and for the week, Nat Goodwin made his first appearance with the Morosco Producing co. In a big revival of Oliver Twist.

Motion pictures prevail at the Majestic. In other words, 6,000 feet of A Hundred Years of Mormonism is commanding fairly good patronage. On Feb. 16 Kolb and Dili returned, playing at this house in Victor Herbert's musical comedy Algeria.

William H. Clune, at the Auditorium Feb. 10-15, had one of the most wonderful motion pictures ever made, titled From Manger to the Cross. The attendance for the week was good.

Mother, in its second week at the Burbank, attracted big attendance. Sunday matinee, Feb. 16, the first production of Elizir of Youth. Eellah Covington and Julee Simonson's new company was the bill. After its Jaitial production here, it will be immediately transferred to Brondway, New York.

Immediately transferred to Broadway, New York.

The Lyceum Feb. 9-15 housed Blanche Walsh in The Resurrection and attracted its full quota of attendance. Next attraction at this house. The Pendleton Round-Up. Society and music lovers alike are anxiously awaiting the forthcoming engagement of the Chicago Grand Opera company, which will be seen and heard at the Auditorium March 4 to 9, and already the advance sale of season tickets, together with mall orders, has reached the enormous sum of \$30,000, which is considered indeed good, for as yet the public has not been given a chance to appear at the box-office to secure seats for any performance.

The advance announcement of Sarah Bernhardt, who will play a two weeks' engagement at the Orpheum, beginning March 3, has caused mail orders to pour in at this house nearly swamping the boxoffice.

We are advised that The Love Story of the Ages, now playing at the Morosco, is booked for its appearance in New York in April, and Mr. Armstrong also will have his The Escape going in Chicago in a very short time.

Charles Bachman is playing double roles in the Mission play at San Gabriel and his characters are Father Sesar and Boldo, and he indeed plays them most attractively.

Charles Stone, of The Pink Lady company, has been engaged for the Tik Tok Man company, the first production of which will be given here very shortly.

Sam Friedmann, the advance man for Warfield, tells us that he is the busiest and hardest working advance man on the Pacific Coast.

"Bobby" Demster, who was with the Belasco Stock company here for a number of years, has been signed by Morosco for one of his road companles.

Marjory Mooreland, who has recently been Nat Goodwin's private secretary, will have a leading part in the O! Jee production by Hayden Talbott.

William H. Crane delivered an address to the students of the University of California at Berkeley this week, and it is stated that his paper was intensely interesting and instructive.

Priday, Feb. 21, marked the first annual gathering of the photoplayers, and this was in the manner of a grand ball at the Shrine Auditorium: in fact, it was one of the largest dancing crowds ever gathered at this immense auditorium. The best known characters of the "movie" world were there, and when one takes into consideration that this city can assemble more photoplayers than any other city in the country, it can be imagined what a jum there was and also what a representative assemblage. Some of the noted people who were there were Charles Manley, Russell Bassett, Charles Murry, Jack Dillon, Arthur Mackley, Fred Mace. Mable, Norman: in fact, the last two mentioned led the grand march. There were nume

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SHIFTING SCENES IN BOSTON

Coming Attractions for March as Winter Plays Pass Out-"The Toys" Next by Chicago's Little Theater Company

Boston, Feb. 25 (Special).—There were a number of changes of bill last night. The Yellow Jacket, George C. Hasieton and J. Harry Benrimo's novel and amusing Chinese play opened at the Tremont, thus bringing the property of the Craffle Shatcher, founded on a story by Gouvernsur Morris, the niap being written by Rol Cooper Megrue, came to the Plymouth. The cast is a strong one, including Emily Stevens, Louis Masson, John Westley, and George Backus. This is the play which until recently was named Not for Sale. At the Hollis, Emmett Corrigan, Emma Dunn and another strong company began a month's engagement in Belasco's production of Allea hostored motion pictures of Max Rein.

Braty's play, The Governov's Wife, while additional to the Park Index of the Machagement of the Miracle, the pictures being accompanied by a chorus singing the music which Humperdinck composed for the Original London production of the spectacle. After two weeks of The Miracle, the pictures being accompanied by a chorus singing the music which Humperdinck composed for the original London production of the spectacle. After two weeks of The Miracle, the pictures being accompanied by a chorus singing the music which Humperdinck composed for horizon the production of the spectacle. After two weeks of The Miracle, the pictures being a ccompanied by a chorus singing the music which Humperdinck composed for horizon the production of the spectacle. After two weeks of The Miracle The Pink Lady will return.

The Woman will end its engagement at the Park next week at the Bujou.

The Hard and Madame Weingartner singing and the principal part with Miracle, the pictures being and another strong company began a month's engagement at the Park next week at the Bujou.

The Hard and Madame Weingartner convergence and severgency will be given.

Heart Yellow Madame Weingartner on one-fried Hard Wife Madame Weingartner on one-fried Hard Wife Madame Weingartner singing and on Saturday The Jewes of the Masson, John Madame Weingartner singing a strong the mining and ma

The Irving Place Theater company will come to Boston for a special matinee of Hauptmann's Gabriel Schilling's Flucht on Monday, March 10. The performance will be at the Shubert and under the auspices of the Deutsche Gesellschaft.

FORREST IZARD.

DENVER

DENVER

Little Miss Brown proved very amusing and played to fine business at the Broadway Feb. 17-23. The Merry Widow Feb. 24-March 2. At the Tabor Sarsh Padden pleased in Kindling Feb. 16-22. This is the second time we have seen the play, but it centinues to please. Graustark Feb. 25-March 1. Good bill at the Orpheum Feb. 17-23: Seeley and West, Henry Lewis, Mile. Lectile and her Cockatoo. Chris. Richards. Stella Maybem and Billy Taylor, the Hassans, and Leuise Galloway and Joseph Kaufman.

Honel was advertised to appear at the Auditorium Feb. 20. The Woman's Press Club is giving the concert.

SAN FRANCISCO

yolinin and ballet, opened at the Valencia Peb. 28.
Notifica gave a concert Peb. 28, matinee, at the Columbia.
The new Tivoli has its subscription sale on for the Chicago Grand Opera co. engagement. It includes Tefrassini and Mary Garden.
Elman, Nordica, and Bispham haye signed for an Australian tour for the rest of this season and 1914. Frederick Shiman signed up the trio and will manage the tour.
Lambardi Opera co. engagement was cut short by a contract with W. D. Adams, of the Royal Hawalian Opera House, Honolulu. The engagement is for three weeks in the islands, and from there on to Japan they go.

A. T. BARNETT.

NEWARK, N. J.

H. B. Warner presented The Ghost Breaker at the Newark Feb. 17-23, with the following cast: Katharine Emmett, Frank Campeau, William

Eltinge 42d St. THEATERS 'Phone 3420 Bryant.

New York's Newest Theatre. Just W of P'way.

Byesloga, 8, 20. Wed. and Sat. Mathees. 2.18.

The American Maco. Popular.

nerican Play Co. Ann. New Play in Four Acts

WITHIN

By BAYARD VRILLER.

impson. Frank Westerton Charles N. Greatest Boland. Next week. What Happ Marry, with Olive Windham.
Way Down East naid its annual visit to subsert Feb. 17-22. Diaying to the usual subsert Feb. 17-24. Annia Rassell in Old

Shubert Feb. 17-22. olaying to the usual houses. Next week Annie Rassell in Old Bish comedies.

The Pavton Stock co. presented The Man ft Hone Feb. 17-23. Mabel Brownell, heling of week's vacation, the leading role of fifthel fill week's vacation, the leading role of fifthel fill work's vacation, the leading role of fifthel fill work was a creditable performance. All the Paylon a creditable performance. All the Paylon works were in the cast, including Salie B cliffe. Clifford Stork, Joseph W. Girard. Ha B. Roche. Lee Sterrett, Arthur Jarrett, Will Currier, Edmond Soranan, Robert Smith. F. Fried. Edward Gilleente. James Pows Fred. Edward. School School Stock co. presented The Boy Jestite at Jacobs's Stock co. presented The Boy Jestite at Jacobs's Stock co. presented The Boy Jestite at Jacobs's Hock co. Jestite Jestit

Arthur.
Arthur.
The Dandy Oiris cave a solendid performance at Miner's Feb. 17-22. The bill included Vistoria Four and others. Manager Abbott toria Four and others. Manager Abbott toria Four and others. Manager Abbott toria Four and others. Manager Abbott the lease place once a week.

Billy W. Watson in The Girls of Happy Lan at the Galety Feb. 17-22. Edmond Clement at the Galety Feb. 17-22. Edmond Clement at the Galety Feb. 17-22. Edmond Clement at the Galety Feb. 18-18. David Sanitystein in one fashionable audience. David Sanitystein in one cert at the same hall Feb. 22. Edmond Tany and Herbert Sachs-Hirsch give a isint reciti at the Kruzer Anditorium March 3.

George S. Applements.

NEWS OF OTHER CITIES



ALBANY, N. Y.

ALBANY, N. Y.

Lee Morrison's Producing co. presented What Happened to Mary, at Harmanus Bleecker Hall, Feb. 18-16, and scored a genuine success with packed houses. Olive Wyndham in the filteroid work. Bayard veiliers's copier play, Within the Law, was seen for the first time here Feb. 17-19 and scored an immediate success. The audiences were large and elivation in the Law, was seen for the first time here Feb. 17-19 and scored an immediate success. The audiences were large and elivation in the Banqueteers Feb. 20 proved a novel entertainment and pleased two large audiences. The Gilbert and Sullivan Festival co. Feb. 21, 22. Little Wemen week Feb. 24.

Joe Hurtig's Taxi Girls, with Farrell-Taylor Trio, and Robie's Knickerbockers, headed by Roger Imbof and aided by a good co, of burlesquers, served to pack the Rmpire during the week. Spiegel's Winning Widows Feb. 24-26.

At Protor's Feb. 17-22 a capital bill was offered, which included the Breakaway Barlows, May Wisters, Edgar Schooley and co., Liewellyn and Stanler, Jessie Lasky's act of The Earl and the Girl, Boyle and Brasil, and George Evers. The Colonial had a spiendid bill. Waiters Griffith, Jack Symonds. Dixon, Bowers and Dixon, O'Brien Trio, Parrell Sisters, and the Lyric Four were the principals.

The Manhattan Gaiety, The Mandelssohn Club, assisted by Grace Kerns of New York, gave a delightful concert at Odd Feilows Hall Feb. 19.

Elith Renmert, a Danish actor from the Royal Theater, Copenhagen, appeared in readings before the Teachers' Association Feb. 14.

Governor and Mrs. Sulser and Mrs. and Mrs. Norman E. Mack, of Buffalo, were the gracher has erturned from New York, at the Hall Saterday fight.

The Columbian Amusement Oo, of New York, has arranged with a prominent music publishing concern to handle her latest compositions. The Lytell-Yaughan co. will open their fourth annual coagagement of Summer atock productions at the Hall March 24 in Get-Rich-Quick Wallingford.

The Columbian Amusement Co., of New York, has appealed to the Appellate Division,

ford.

Le Columbian Amusement Co., of New York, appealed to the Appellate Division, Second artment, from the judgment of \$2,002.05 and lated by Mrs. Josephine H. Myers, as damafor injuries sustained from a fail on the se of the Empire Theater, in this city, about tar ago.

G. W. Herrick.

PITTSBURGH

The Merry Countess. a delightful offering, was witnessed at the Alvin Feb. 17-22. The dancing of Rosiska Dolly and Martin Brown was a feature of the production. A return engagement of Hanky-Fanky Feb. 24-March 1, then comes Little Boy Blue.

The Count of Luxembourg greatly pleased large and enthusiastic audiences at the Nixon Feb. 17-22. Ann Swinburne was compelled to withdraw from the east on Monday evening owing to a severe cold. but was understudied by Mildred Elaina, who was praiseworthy. Mrs. Flake in The High Road Feb. 24-March 1, and Nasimova follows.

odruff and co. beaded a good bill of at the Grand week of Feb. 17. oll and Lillian Shaw scored on the Irene Franklin is the beadliner Feb.

same bill. Irene Franklin is the headliner Feb. 24.

Both Frances Nellson and Charles Gunn, the new leads of the Harry Davis Stock Players at the Duqueene are becoming very nopular with natrons. They were given a hearty recention in Lea Kleschus Feb. 17-22, and were ably supported by the other members of the co. Mary Jane's Pa Feb. 24.

Fishe O'Hars in The Rose of Klidare drew largely at the Lyceum Feb. 17-22, and greatly pleased. The sunnorting to, included Constance Molineaux, Carroli Daly and Marie Quinn. Thurston, the marician, follows, and McFadden's Fish are underlined.

Lew Kelly was featured at the Gayety Feb. 17-22 with the Behman Show, and the usual good business was done. Clark's Jersey Lilles next.

of musiness was done. Clark's Jersey Lilies Francis X, Bushman, formerly leading man of Ressanay Company, lectured at the three Campions theaters—namely. Fifth Avenue, Easterty (Penn Avenue), and Bellevue Feb. 19-resucctively. Subject. Modion Ficture International Commence of the Campion of the Minneanolis Symphony Orchestrab. 18 at Memorial Hall. Tina Lerner being soloisf.

soloist. rry Lauder's appearance scheduled for Feb. never took place on account of star's ill-

dame Caive, who was to have entertained the Nixon on the afternoon of Feb. 21. can-be engagement at the request of her oby-DANIEL J. FACKINES.

SPOKANE

SPOKANE

The biggest house of the season greeted Adeline Genee, M. Volinin, and their co. Illustrating the evolution of dancing from 1710 to 1845, at the Auditorium Feb. 10. Mrs. H. W. Allen had charge of the local engagement. The S. R. O. sign was out early for three performances of Hen-Hur Feb. 12 and 13. Thomas Holding had the title-role.

Miss Hobba, one of the cleverest of Jerome K. Jerome's clever comedies, noved a delight-ful vehicle for the American, Stock co. this week at the American, Justins Wavne. In the name part, noved that her true forte is in decicting characters of this kind. Henry Hall also scored. The Great Divide followed.

Because the scenery for Checkers failed to arrive until too late for the openium performance at the Auditorium, a jury in Judge Bruce Riske's court held that the Oregon-Washinston Railroad and Naviezton Company should make good the appear of the ticket sales, estimated at \$750. The action was brought by the Auditorium ce., and William H. Mason and Joseph De Milt of the Checkers co. They asked \$1,500 damages for failure to reach Snokane with the scenery as scheduled.

The annual T. M. A. benefit, the midnight mathes of the theatrical association, was held Friday night. Feb. 21 in Pantages. A turn from each theatre in Snokane was arranged, and the benefit was the largest ever given here. Pro-

ceeds are devoted to the maintenance of organi-nation work. The programme commenced at it P. M. Harvey Emmett is president of the T. M. A., Fred Thompson treasurer, Lea My-ers recording secretary, and J. W. Hager Snan-cial secretary. Practically, every person con-nected with the show business in Snokane is a

member. A typical college entertainment was that of-farred by the Washington State College Glee Club Feb. 8, at the Central Chiestan Church. College songs and college prants formed a gen-erous portion of the programme, which as iso-recus portion of the programme, william Bo-gardus Strong has been director of the college giee club for twelve years. W. S. McChaa.

KANSAS CITY

The Blue Bird, Maeterlinch's fairy fantasy, was the Shubert offering Feb. 17-22, playing to a series of crowded houses, whose reception of the play was most enthusiastic. This was the first visit of the production here and the advance sale was one of the heaviest of the season, William Faversham in Julius Caeear Feb. 24-March 1.

Kitty Gordon in The Enchantress held the boards at the Willis Wood Feb. 16-22, playing to large andiences nightly. The production was a hit from curtain to curtain, and the star, who was unknown to Kansas City theatergoers, established herself Ermily by her good looks, atunning gowns and captivating manner. Gustav Werner shared in the honors as Prince I van and, with others of the co., was splendidly received. Hainey's African Hunt Feb. 23-March 1.

Mrs. Wiggs of the Cabbase Fatch opened to the usual good business at the Grand Feb. 16, playing the week. The production was well kept up in all departments. Engenie Blair in Madame 2, 160.

June 20-March 1.

The hill at the Garden Feb. 17-23 had a new musical comedy sketch, called L'Hotel de Contretemps as the topliner, being presented by the Garden Musical Comedy co., numbering twenty-five persons. The idea was one of Manager E. P. Churchill's own, and be organised and rehearsed the co. personally. The playlet was very well received, both principals and chorus winning repeated applause. Other acts on the bill were deserving, as usual.

Lind, a delineator of female characters, was the headliner of the Empress bill Feb. 16-22, pleasing large crowds nightly. Other acts were also well received, both principals and chorus winning repeated applause. Other acts on the bill were deserving, as usual.

Lind, a delineator of female characters, was the headliner of the Empress bill Feb. 16-22, pleasing large crowds nightly. Other acts were also well received. Bert Raker and the Bon Ton Girls were at the Garcyt Feb. 16-22, playing to the usual attafactory business, Gay Masqueraders Feb. 23-March 1.

JERSEY CITY

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JERSEY CITY

The Old Homestead made its annual visit to us at the Maiestic Feb. 17-22 to the usual large patronage, and again all hands cried as the curtain fell on the third act, where Josh Ands his son. The cast is excellent. Evans's Minstreis Feb. 24-March 1.

The Academy Block co. made a hit in Convict 1990 at the Academy of Music Feb. 17-22, and the patrons of the population are predicted in the melodramatic line. The Country Store, with members of the co. dressed as rubes, is a feature once a week. All the favorites were on the job in Convict 999. Custer's Last Fight Feb. 24-March 1.

The vaudeville and picture policy of the Orpheum appears to be a go, as the patronage is the best yet since the house opened two years ago. A fine bill was presented Feb. 17-22, which included acts by Alexander the Great (a similan of rare intelligence), the Four Fillards. The Martyn Bisters, Grace De War, James McCann and co. (in a very good act). Special bills are put on Wednesdays and Saturdays, without pictures.

The Monticello offered Feb. 17-22 Sam Coleman and co., Strauns and co., Three Comrades, Orace Pixon, the Great Arthur and co., the Teas Greace Pixon, the Great Arthur and co., the Teas Greace Pixon, the Great Arthur and co., the Teas Greace Pixon, the Great Arthur and co., the Teas Greace Pixon, the Great Arthur and co., the Teas Greace Pixon, the Great Arthur and co., the Teas Greace Pixon, the Great Arthur and co., the Teas Greace Pixon, the Great Arthur and co., the Teas Greace Pixon, the Great Arthur and co., the Teas Great Pixon, the Great Arthur and co., the Teas Great Pixon, the Great Arthur and co., the Teas Great Pixon, the Great Arthur and co., the Teas Great Pixon, the Great Arthur and co., the Teas Great Pixon, the Great Arthur and co., the Teas Great Pixon, the Great Arthur and co., the Teas Great Pixon, the Great Arthur and co., the Teas Great Pixon, the Great Arthur and co., the Teas Great Pixon, the Great Arthur and co., the Teas Great Pixon the Great Research and Great Research and Great Researc

OMAHA

At the Brandels The Blue Bird Feb. 18-18 delighted large audiences at each performance. Charlotte Walker had a most auccessful engagement Feb. 16, 17. Sothern and Marlow Feb. 20-22. The Countess Coupette March 2, 3. Ensemble Blair March 4, 5. William Faversham March 6, 7.

At the Boyd the Eva Lang co. to good business in Green Stockings. Next week the same co. in The Chorus Lady.

The usual large audiences are in aftendance at the Groheum, programme being Arnaut Brothers, O'Neal and Walmsley, T. Boy Barnes and Bessie Crawford, Marlon Littlefield, the Top o'the' World Dancers, Elizabeth Otto, and Al. Rayno's Buildogs.

Hob Manchester's Cracker Jacks are doing woll at the Gaysty and will be succeeded by the Bon Test Girls from Joyland are at the Krug.

The Girls from Joyland are at the Krug.

Lyric Feb. 8-15. Unjustry
Banaucial report from both the Orpheum and the
Pantages.

The new Empress is announced to be ready
during the coming month and will be by long
odds the finest purely raudevitis house in the
Northwest.

Hellig musical announcements consist in Leo
Slesak, Feb. 20; Portland Symphony Orchestra,
Feb. 23, and Mischa Elman Feb. 26.

Calvin Hellig is in San Francisco arranging
the architectural details of the new theater to
be built and finished within the year on what
is known as the Pittock Block, Washington and
Tenth Streets.

With the rasing of the old Empress, formerly
Corday's, during the past fortuight, marks the
passing of the last of the theater houses that
existed in Portland prior to the boom times of
the nineties.

BUFFALO

BUFFALO

Mrs. Fiske won high favor in The High Boad at the Star Feb. 13-15, delighting large and fashionable houses. The Little Millionaire Feb. 17-22 attracted capacity houses to the Star. Charles King featured, but William Keough as Bill Coatigan deserves especial attention. Baymond Hitchcock in The Red Widow Feb. 24-March 1.

Excuse Me, on a return trip entertained large houses at the Teck Feb. 17-22. At Bay will be presented Feb. 24-March 1.

Baby Mine crowded the Majestic Feb. 17-22. Walter Jones playing the role of Jimmy. Thomas E. Shea Feb. 24-March 1.

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Excuse Me, on a return trip entertained large houses at the Teck Feb. 17-22. The Property of Jimmy. Thomas E. Shea Feb. 24-March 1.

Walsh in The Countess Nadine. The Marche Walsh in The Countess Nadine. The West Feb. 24-Dill will be beaded by Thomas A. Edison talking moving pictures.

The Moulin Bouse co. in The Toast of Paris Feb. 17-22. The Moulin Bouse co. in The Toast of Paris Feb. 17-22. The Moulin Bouse co. In The Toast of Paris Feb. 17-22. The Moulin Bouse co. In The Toast of Paris Feb. 17-22. The Moulin Bouse co. In The Toast of Paris Feb. 17-22. The Moulin Bouse co. In The Toast of Paris Feb. 17-22. The Moulin Folies Burlesque co. held the boards at the Garden, and played to good houses. The Dassler Feb. 24.

Mac McCrae made a big hit at the Family in ber acong. "Why Did You Make McCrae made a big hit at the Family in ber acong." Why Did You Make McCrae made a big hit at the Family in ber acong.

MONINEAL

The Horniman Players opened the second week of their engagement Feb. 7 in Nan, a tragedy by John Mansheld-Milton Rosmer and Irene Rooke, repeated their subsolid performances of the leading roles, and the co. gave canital support. Nan was preceded by makeshifts, What the Public Wants and The School for Scandal will be given during the week.

The Bird of Paradise proved an attractive bill at the Princess with its unione settings and carpable cast. Bessie Barriscale, Guy Bates Post, and Margaret Langham are among those who cand. All-Star Gilbert and Sullivan co. Feb. 34-25.

and Markette and Sullivan Co. Fun. scored. All-Star Gilbert and Sullivan Co. Fun. 24-28.

Canital bill at Orpheum, with Gus Edwards's Kakaret Kids, a feature: McKay and Cantwell, Mori Bors, Clara Inge. Loraine Dudler and Co. Dixon Sisters, and Burr and Hope were among the items.

At the Gayety The Winning Widows, with Alta Phillips and Sam Micals featured, a good show. Lealie Thurston, xylophonist, and Lillan Aldred, comedicane, features at the Lyric, dred, comedicane, features at the Lyric.

ST. PAUL

A near-capacity audience greeted The Quaker Girl on its opening night at the Metropolitan Feb. 16-32. Ben-Hur 24-March 1. Chariotts Walker in Trail of the Lonesome Pine March 2.6.

The Shubert was dark Feb. 16-23. German ayers Feb. 24-26. Sothern-Marlowe March

3-5. Charles Kellogr, Paul Dicker and co. Window of Annaritions. Herbert and Goldsmith. Louis Loudon, Raymond and Heath, and the Hassmans made up one of strongest bills of season at the Orpheum Feb. 16-22.

My Lady's Fan. Mayor and Manicure. with James F. Fulton and Mattie Choate. Three Oreinthon Girls, Taubert Sisters and Black and White composed the excellent bill at the Empress.

White composed the excellent bill at the Empress.

The Girls from Reno were at the Grand.
The St. Paul Symphony Orchestra olared to two immense audiences at Duluth Feb. 15. St. Peter will be visited Feb. 26. Mankato Feb. 27. and New Ulm Feb. 28.
It is claimed that the Metropolitan is booked solid until Spring, when there may be an eleven days' snell of darkness between the closing of the regular season and opening of the stock season. Thurlow Bergen may bead the co.

Josuph J. Pristm.

PROVIDENCE, R. I

PROVIDENCE, R. I

The Talker catered to good business at the Providence Opera House Feb. 17-22, with Tully Marahall in the leading role. The Right Princess Feb. 24-March 1. George Cohan in Broadway Jones 17-22. Good business was enjoyed device the providence of the Control of

PORTLAND, ORE.

Alice Lioyd in The Rose Maid, supported by a competent co., scored a financial success at the Hellig Feb. 8-13. Week end at same place was given over to Adeline Genee. Excuse Me returned Feb. 8-15. Donaid Brian in The Biren followel.

The Brass Bowl offered the Baker co. a fair dramantic vehicle, but did a fine business. Robert Conness and Robert Wayne absert bounded for its fourth revival under Manager Baker's restime.

The Squaw Man at the Baker week of Feb. 16.

With the Milk White Fiag underlined for its fourth revival under Manager Baker's restime.

Lyric Feb. 3-15. Capacity business was the meet fourth revival under Manager Baker's restime.

Lyric Feb. 3-16. Capacity business was the financial report from both the Orpheum and the Pantases.

The new Empress is announced to be ready during the coming month and will be by ionx odds the finest purely vaudsville house in the Northwest.

Hellig musical announcements consist in Leo Siesak, Feb. 20; Portland Symphony Orchestra, diseased, Feb. 20; Portland Symphony Orchestra, Siesak, Feb. 20; Portland Feb. 20; Portland Symphony Orchestra, Siesak, Feb. 20; Portland Feb. 20; Portland Symphony Orchestra, Siesak, Feb. 20; Portland Feb. 20; Portland Symphony Orchestra, Siesak, Feb. 20; Portland Feb. 20; Portland Symphony Orchestra, Siesak, Feb. 20; Portland Symphony Orchestra, Siesak, Feb. 20; Portland Symphony Orchestra,

SEATTLE

At the Metropolitan Broadway Jones Feb. 0-15. matinees 12-15. was presented by an efficient co. before houses averaging good business. The humorous situations kent the audiences in a ripple of merriment.

Excuse Mc Feb. 9-15, matinees Feb. 12-15. was the attraction at the Moore, which drew fair business. The funny attractions were thoroughly annexed the Fig. was presented here about At the Seattle Alias Jimmy Valentine Feb. 10-16, matinees Feb. 13-10, was presented in a creditable manner before medium and large houses.

At the Grand Clemmer, Melbourne and Ahambra, motion pictures, and vaudeville Feb. 9-15.

At the Crand Clemmer, Melbourne and Ahambra, motion pictures, and vaudeville Feb. 9-15.

At the Empress Hailiday and Carlin and vaudeville Feb. 9-18.

Banjamin F, Massanvay.

ST. LOUIS

The Great Raymond, master of miracles, played to splendid husiness at the Olympic Feb. 16-22. Kitty Gordon in The Euchantress Feb. 23-March 1.

Mother histories known as Paul J. Bainer?

16-22. Kitty tortion in the part of the control of

Garrick Feb. 16-22 in Philip H. Bartholomae's laugh success. Over Night. Alibi Bill Feb. 23-March 1.

William Faversham and bis star cast presented some fine Shakespearean work at the Shubert Feb. 17-22. Large and appreciative audiences. The Biue Brid Feb. 23-March 1.

Eugenie Blair in Madame X. at the American Feb. 16-22, played to big crowds. Ward, Vokes and Lucy Daly Feb. 23-March 1.

Chooceets, sensational danseuse, continued at the La Salle Feb. 16-22. A double bill, A Dress Rehearsal and The Maror's Vacation, Feb. 23-March 1.

Vivian S. Watkins.

VIVIAN S. WATRING.

RICHMOND, VA.

RICHMOND, VA.

Moving pletures of Bichmond Feb. 12-15, at the Academy of Music, were celly fair. Frances Start in The Case of Becky Feb. 25, 26. Harry Lauder comes March 3. Lie to Your Wife Feb. 17-22 to nice business at the Bisou. Snitz Edwird in The March 15 to The Lesso Trees. Schrode and Mulvey. Sam Harris, Undine Andrews, Fausi, and pletures at the Colonial Feb. 17-22.

Murnhy's Steel Fier Minstrels held the audience at the Empire Feb. 17-22.

W. G. NEAL.

ACTORS' CHURCH ALLIANCE NEWS

Headquarters 254 West Fifty-afth Street, New York.

At the regular work is the headquarters is at Monday evening, there was a large gathering of the New at the headquarters is the monthly meeting of the New at the headquarters is the new was a large gathering of members and their friends. Ben Greet presided, and among the business transacted a local Beardon, Olinda Drescher, Esther Bolph, Rosa Rand, J. Alex Smith, and Eliza B. Harris, Following the business a short programme was offered consisting of songs and read-ings, following which Bendres to the Stood of Constant of the Stood for Scandal.

Mr. Bringte Hare gave several selections and Mr. A. G. Heston contributed a humorous residing mention, on the Repution Consisting of the Repution Consisting Co

WALTER E. BENTLEY. Secretary.

NEW THEATERS

NEW THEATERS

Sait Lake City is planning to have the largest moving-picture house in the world. A building permit was issued to the Liberty Theater Company on Jan. 21. It will occupy the center of the block bounded by Main and State and Second and Third streets. Its seating capacity will be 2,500, and its estimated cost \$150,000. It will be known as the American Theater.

Denver's newest theater will be known as the United States Theater and will cost \$100,000, It will stand on the ground now occupied by Clark's restaurant, 1540-46 Curtis Street. J. J. McClosky, of New York, is the promoter. Building operations will be begun about May 1.

Another Yiddish theater is to be erected, in this city, at 406 to 470 Grand Street. for the Terrain Reality Company. It will have a canacity of 424, will be known as the Neighborhood Theater, and is to cost \$30,000.

W. H. CLARK, DEAD

Prominent Basso Passes Away in His Phila- Grace La Rue, Mary Shaw, and Cecil Ryan in Ashley Miller's New Music Flay delphia Home

Prominent Basso Passes Away in His Philadelphia Home

William H. ("Hutch") Clark, for the past six years leading basso at the New York Hippodrome, died on Monday evening last at his home, 1011 North Park Avenue, Philadelphia, of heart failure, following an illness of less than ten days. Mr. Clark was born in Hamilton, Can., and was educated at the Galt (Ontario) Collegiate Institute and at Victoria College, Prior to entering the theatrical profession he was in the railiroad business. His first stage appearance was in Pinafore, at Milwaukee, Wis., in 1886, under the management of Will J. Davis. His next engagement was with John Stetson in Princess Ids. He then became a member of J. W. Cariton's Original Opera company, and subsequently succeeded the late Myron W. Whitney as Principal basso of the Boston Ideal Opera company, at that time the foremost operatic organisation in the country, remaining with it four years. Later he appeared with various well-known operatic companies, such as J. C. Duff, Hinrichs Grand Opera company, Minnie Hauk. Hess, and Henry W. Savage, and was also for a season with the Shubert companny playing in The Chinese Honeymoon.

He made his debut in Chicago with the Apoilo Club, under Theodore Thomas, in The Messiah, afterwards singing, in rapid succession, in the oratorios of St. Paul, Elijah, The Creation, Judas Maccabeus, and The Damnation of Faust. He then rounded out his long career in grand opera, in which he was known is one of America's most prominent singers of basso roles.

In 1887 he married Gertrude Toussaint, who, with three children, survives him. His untimely death will be a great shock to his host of friends in and out of the profession, whose sympathy will go out to the bereaved family.

"LADIES CHANGE" AT WESTFIELD, N. J.

"LADIES CHANGE" AT WESTFIELD, N. J.

For the first time on any stage Donaid MacLaren's farce-comedy was produced at the Playhouse in Westfield, N. J., Monday night, Feb. 17, by a metropolitan cast. The mediocre farce was carried to success by a very clever company. The plot deals with the old story of the master taking the place of his valet and the mistress of her maid. Sylvia Esmond defies her father's wish to marry a person of his desire, and declares that if the selected man will fall in love and propose to her while in the guise of a maid she will accept him. The man in question, at the advice of a friend, tries to win her love by posing as his valet, the two original servants taking their respective parts, all of the scenes of the play taking place in the drawing room of Mr. Edmonds's home. The work of Norah Lamison is worthy of special attention, also that of Clifford Leigh. Ladies Change will go to the metropolis. William H. Brady, Grace George and many other New York people witnessed the performance.

Following is the cast:

Mr. Ramond.

Alexander Frank
aon Harrison Ford
ter Norsh Lamison
Llonel Glenister
ild Caroline Greenfield
calet Clifford Leigh
A. Berthelet
ALBERT TATLOR EWEN. Mr. Remond
John Remond, his son.
Svivia, his daughter
Vincent Stirling
Lucy, Svivia's maid
Roult, Stirling's valet
Footman

MISS RUSSELL IN PICTURES

MISS RUSSELL IN PICTURES

The Fuiton Theater will be closed during next week, reopening on Monday evening. March 3, with Lillian Russell for seven nights, including Sunday night and three afternoons, appearing in a unique form of entertainment. Miss Russell, assisted by Kinemacolor pictures, will tell "How to Live 100 Years" and—dle young. The appearance of this distinguished lady on the platform will mark another step in her remarkable public career. Her subject has been chosen after a great deal of earnest thought and preparation. Miss Russell specially posed for these pictures recently in California and they are intended to liustrate her spoken words. She is the first woman to come forward on the platform nsing motion pictures as a hackground for a story of how to live and think right as a means toward longevity and happiness.

NEW THEATER FOR MODESTO

MODESTO, CAL. (Special).—Through the courtesy of Manager W. B. Martin, the new Modesto Theater was opened Feb. 6 by the Modesto Choral Society, which presented The Pirates of Pensance.

This is without doubt the prettiest little theater of its size on the Coast. The seating capacity is 970. Manager Martin will offer the best of attractions, as well as the latest of motion pictures. The first big attraction in moving picures will be Sarah Bernhardt in Queen Elizabeth, Feb. 17.

J. H. Thiel.

DIED DURING CONCERT

With the last notes of the concluding number of a programme from a symphony orchestra still swelling through the First Bartist Church at Des Molnes, Iowa, J. K. Hurd, a player of the clarinet, fell dead from his chair night of Feb. 13. Hurd rose from a sick bed against the advice of a physician to play in the concert. Hurd was for four years city elerk of Cripple Creek, Colorado.

"SEVENTH CHORD" CAST

Grace La Rue, Mary Shaw, and Cecil Ryan in Ashley Miller's New Music Play

The cast of The Seventh Chord, the music play of Ashley Miller and Joseph Carl Brell to be produced by George W. Lederer, has been practically completed. While there are but four characters in the play, the roles are so complex and peculiar that much difficulty was encountered in casting the plece. Altogether there were nine applicants for the three feminine roles and four for the aingle masculine part. It has been decided that Grace La Rue will play the role of the show girl, practically the foremost character of the music play, while Mary Shaw will portray a Christian Science landlady. The role of the slavey has been given to Dora De Phillips and Cecil Ryan will play the young Southern composer. The Seventh Chord will go into immediate rehearsal and will open, at the Palace in Chicago on March 23.

The Seventh Chord tells the story of a penniless young composer whose opera is accepted and produced through the intervention of the influential show girl staying at the same boarding house. The show girl believes she loves a young millionaire and gives up the leading role of the young man's opera at the last moment to marry the rich youngster. But meanwhile the composer has discovered that the slavey has a phenomenal voice. She takes the place of the show girl at the last moment and becomes famous, along with the youthful composer, in a single night. The show girl discovered too late that she really loves the Southerner.

GIRL SUES FOR INJURY Walked Through Open Elevator Shaft-Miss Rogers Asks for \$10,000

Rogers Asks for \$10,000

Miss Leona Rogers, the seventeen-yearold daughter of the late "Gus" Rogers,
filed complaint in the Supreme Court,
of New York, on Feb. 13, through her
mother, Maude Haymond Rogers, against
the owners of the Von Colon apartments,
in a sult for \$10,000, for alleged injuries
received by a fall down an elevator shaft
in the apartment house, where she lives.
The complaint alleges that Miss Rogers
was walking through the hallway of the
first floor of the apartment, and, seeing
the elevator door open, walked through.
She fell to the bottom of the shaft, the
complaint alleges, and has suffered since
from injuries to her back and one knee.

ACTRESS CRUSHED IN ELEVATOR

ACTRESS CRUSHED IN ELEVATOR
Violet De Vorne, an actress, was severely
crushed while attempting to jump from the
open door of an elevator racing up and
down between the third and fifth floors of
Miller's Hotel, formerly the Metropolis, 140
West Forty-third Street, this city, on Feb.
18. She was taken to the Flower Hospital,
where her condition was pronounced serious.
The elevator clutch became uncontrollable
and the car raced up and down. Miss De
Vorne was caught between by the top of
the elevator and was wedged between its
roof and the floor. She sustained internal
injuries and a compound fracture of the
right leg.

HERZ MARRIES AGAIN

HERZ MARRIES AGAIN

San Francisco (Special).—After a brief courtship of one month, Raiph Herz, former husband of Lulu Glaser, was married in Sacramento, Cal., at midnight from Feb. 16 to 17, to Mrs. Leah Harden, of New York. The ceremony was performed by Judge Lawler and witnessed by Lady de Bathe (Lily Langtry) and Harry Cosgriff, an athlete. Mrs. Herz was the former wife of James Harden, of New York. She met Herz for the first time a month ago, while he was playing at the Orpheum.

ANNETTE KELLERMANN SUES MORRIS

NNNETTE KELLERMANN SUES MORKIS
Sult was filed in the Supreme Court of
New York by Annotte Kellermann to recover
the sum of \$22,000 from her manager, William Morris, which represents 50 ner cent.
of the net profits of her two years' engagement under his management, she says. According to the complaint, this amount has
been demanded and refused. Attorneys for
complainant are Kats and Summerich, of
277 Broadway, New York.

EUGENE WALTER HAS PTOMAINES

ST. PAUL (Special).—Eugene Walter, suffering from an attack of ptomaine poison, is under the care of a nurse at the St. Paul Hotel here. He was stricken in St. Louis but was able to get to Omsha and from there came here on the 16th. He will remain here until the arrival of The Trail of the Lonesome Pine company. in which Mrs. Walter is starring, which is booked for March 2.

STONE BUYS SKYSCRAPER

Fred A. Stone, comedian, capitalist and real-estate operator, has just made a littinvestment—on the side—which resulted in the transfer of the fifteen-story office building, the Pullman Building, No. 17 Madison Avenue, from the Pullman Holding Company's equities to those of Mr. Stone, Consideration, \$450,000. Annual root to be collected about \$50,000. Some friend suggests that Fred's next deal will be taking over his neighbor, the Metropolitan Assurance Company's building, tower, clock and all.



NEW PRODUCTIONS

"At Bay," "Nobody's Darling," and "Seven Robert Cummings Files Third Petition—Lia Keys to Baldpate"

Keys to Baldpate"

The new Shubert play. At Bay. a romantic drama in four acts, in which Andrew Mack and Chrystal Herne will have the leading roles, had its first production last Thursday night out of town.

Chapine, the little French prima donna, is now rehearsing a new comedy drama, with music, entitied Nobody's Darling, which has been translated from the French by Alexander Durand, and in which she will be starred under the direction of Paul Benedek, beginning her tour within a week. Charles Frohman has secured the dramatic rights of Elizabeth Robbins's play. My Little Sister. In its dramatized form the play will be performed in England and in America.

Seven Keys to Baldpate, Earl Derr Bigbers's novel, has been secured for dramatisation by Cohan and Harris. The play will be made by George M. Cohan and will have a fail production.

Of the three thousand letters sent outfrom the offices of Charles Frohman inviting patrons of the Empire Theater, New York, to choose between The Girl I Left Behind Me and Liberty Hall as the play that will be produced to mark the twentieth anniversary of this theater, something over two hundred have already been answered. The majority of these vote unqualifiedly for The Girl I Left Behind Me.

FIRE DESTROYS THEATER

FIRE DESTROYS THEATER

LITTLE HOCK, ARK, (Special).—The Capital Theater building, in this city, was totally destroyed by fire early Wednesday morning, Feb. 12. The fire started in the rear of the theater, and the playhouse was a roaring mass of flames before the fire was discovered.

The Capital Theater building was owned by the Capital Amusement Company, and was valued at \$35.000, with insurance to the amount of \$27.500. The Interstate Amusement Company, who also operate the Majestic Theater, of this city, had the lease, and were running three sets of vaudeville and three recis of motion pictures. Mr. Edward Raymond was the local manager.

ACTOR IN BANKRUPTCY

bilities \$11,112

Robert Cummings, an actor, resid
No. 173 West Forty-fifth Street, 6
perition in bankruptey, with lial
\$11,112 and no assets, on Feb. 14.
is his third time in bankruptey. The
two petitions, filed on Jan. 29, 1903
Nov. 30, 1909, were closed without
charge. Among his creditors are
Fischers, \$5,000, alleged claim la
Laura Alberta, \$2,700, judgment in
Oliver D. Byron, \$300, judgment in
Thomas G. Budd, \$300 note, and W
Wischoff, as guardian for John Wi
sult for damages for personal in
amount not named.

"GHOST BREAKER" MARCH 3

Charles Frohman announces that on Monday, March 3, the new comedy, The Ghost Breaker, is to succeed The New Secretary, in which Charles Cherry and Marie Doro are now playing at the Lyceum Theater. H. B. Warner, who appeared recently in Blackbirds with Laura Hope Crews, will be featured in the new piece.

ACTRESS GRANTED DIVORCE

Mrs. Robert W. Griffin, née Panny Em uel, an actress, was granted a divorce Feb. 7. in Milwaukee, by Judge Eachwel on charges of cruel and inhuman treatm She was allowed to resume her mai name, by which she is well known to t atergoers, baving taken part in stock y ductions.

GIFFORD GETS DIVORCED

An absolute divorce was granted to Maude Gifford Jackson from Thomas P. Jackson, in the Los Angeles, Cal., court, on Jan. 14, 1913. Jackson was a member of The Witching Hour company during its New York engagement.

McKINNEL HOMESICK

Rutherford and Son closes in Brooklys, N. Y., March 1. It is reported that Norman McKinnel has become homesick.

NOW AVAILABLE FOR STOCK

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SANGER & JORDAN, 1432 Broadway, New York City SOLE AND EXCLUSIVE AGENTS.

RECORD OF DEATHS

William Forth Appendix, formerly of Boston and for many years musical and dramatic critic of the Transcript, died of heart failure on Feb. 19, at La Tour de Pells. Switzerland, where for some years he and his family had made their home. He was born in Boston eighty-four years ago and was graduated from Harvard in 1869. For several years he devoted himself to the study of music. In 1876 he married Octavie Loir Iasigi. Mr. Apthorp taught music in the National College of Music, the New England Conservatory and the Boston University until 1884. From 1872 to 1876 he was the musical critic of the Atlantic Monthly. During the following two years he was with the Boston Sunday Courier. In 1878 he went to the Sunday Courier. In 1878 he went to the Sunday Courier. As dramatic and musical critic. From the Traveller he went to the Transcript. He was also the critical editor of Scribner's "Cyclopedia of Music and Musicians." He wrote several books.

Mas. Maurics Sullivan, mother of John Maurice Sullivan, died of pneumonia at St. Vincent's Hospital, in Indianapolis, on Feb. 14, after a six weeks' Illness. Mrs. Sullivan, who was sixty-five years old, is survived by a husband, four daughters and two sobs, all of whom were in the city at the time of her death. John Maurice Sullivan gave up his senson's engagement and returned to his mother's bedaide several weeks ago.

'Cialute Burpfington, a vaudeville actor, died on Feb. 19, from a clot of blood on the biain, at the Union Hospital, Lynn, Mass., where he had been confined since Christmas night. He was 35 years of age and leaves a wife and child.

Mss. Lucy J. Turner, mother of Lucia Moore, the well-known stock leading woman, died on Feb. 15, at her daughter's apartment. Inwood Court, at the age of eighty-six, after an illness of three days. Mrs. Turner was well known to many professionals, and all who knew her loved her for her bed shown as a prominent in theatrical circles and a member of Mississippi, but had lived in New York early in life and married. She was prominent in th

maker.

JAMES EVANS, one of the builders of the Sait Lake Theater, and for fifty years head carpenter in the historic playhouse, died in Bait Lake City, Utah. Feb. 15. He was born in Worcester, England, May 24, 1832, joined the Mormon church in his native town in 1852 and went to Utah in 1861. Two sons and five daughters survive him, all prominent in Utah.

CANDRIME RAY an actress died Feb. 17.

CATHEBINE RAY, an actress, died Feb. 17 at her home, 320 West Forty-second Street

DAN SULLIVAN, forty-eight years old, for thirty-five years connected with minstrel shows, circuses and vaudeville, died on Feb. 10, in the home of his sister, Mrs. C. M. Doughty, 704 Harrison Street, Syracuse, N. Y.

WANTS

RATHS, CASH WITH ORDER: 20 words, or less cost. 25c. Additional words. 1c. each. Four-time orders will include a fifth shapriton, free of charge, on request.

WANTED—Figure Eight, shute the shutes, and other up-to-date attractions for an amuse-ment park, on a percentage basis. Address G., Wagner, Spring Valley, III.

Stock Company Wishing to Locate

Mas. Asthur R. Evans, wife of the stage-manager of the Winter Garden, died of pneumonia on Thursday, Feb. 13, at her home, 306 West Fifty-first Street. On the stage she was known as Bertie E. Britton and made her first appearance in Hamilet of Broadway. She appeared also in The Midnight Sun, Passing Show of 1912, and was with The Honeymoon Express until she was taken ill last week.

ALPHONES DUMONT, better known as "Duke" Dumont to many actors, authors and newspaper men here and in New England cities, died suddenly on Feb. 17, at Hartford, Conn. He was fifty-six years old. He formerly wrote dramatic criticisms for various theatrical journals, and was a boyhood friend of Lew Dockstader and Otls Skinner.

Mas. MAURICE SULLIVAN mother of John Maurice Sullivan, recently with Sothern-Marlowe company, died in Indianapolis, Ind., Feb. 14.

Maurice Sullivan, recently with Sothern-Marlowe company, died in Indianapolis, Ind., Feb. 14.

Mas. Masy Elizabeth Buck, widow of Dudley Buck, organist and composer, died on the morning of Feb. 18 at the home of her son. Dr. G. T. Buck, in Indianapolis. Her body was sent to this city for cremation, in accordance with her wishes.

Mas. Many E. Faosy, mother of Mrs. Harry Stockton and Eleanor Carleton, passed away suddenly at her home, 27 Manhattan Avenue, Thursday, Feb. 6.

Hezeriah Purdon, grandfather of Felice Lyne, the operatic soprano, died at his home in Kansas City Feb. 4. He was buried in Forest Hill Cemetery. Mr. Purdom was born in New London, Mo., Aug. 29, 1833, was a printer by trade and afterwards became identified, both attache and proprietor, with newspapers in Missouri and California. He was twice engrossing clerk in the Missouri State Legislature. In 1864 he married Theodosia E. Hudson. There are three daughters: Mrs. Sanford T. Lyne, mother of Felice; Mrs. F. Moore, of Portland, Ore., and Dr. Zudle P. Purdom, of Kansas City.

JOHN BUTCHER, actor in Harry Lauder's company, died suddenly of heart disease, in his room in the National Hotel, Chicago, on Feb. 6. He was forty years old. His home is said to be in England.

MRS. MARY A. CLARKE, widow of George Charke, the actor, died on Thursday, Feb. 13. at her home, in Norwalk, Conn.

BERTIE E. BRITTON, aged twenty-three, a show girl in The Honeymoon Express, died Feb. 13. of double pneumonia, at No. 306 West Fifty-first Street. All the members of the company will attend the funeral today. The body will be sent for burial to Mansfield, Mass., where Miss Britton's parents live.

MAY HILLMAN ROSENER, wife of George M. Bosener, died at her home in Brooklyn, N. Y. on Feb. 9. at the age of forty-one.

Mansfield, Mass., where Miss Britton's parents live.

May Hillman Rosener, wife of George M. Rosener, died at her home in Brooklyn, N. Y., on Feb. 9, at the age of forty-one. Mra. Rosener was the daughter of George Hillman and Maude Hillman, both of the Boston Museum Stock company. She originated with Clay Clement the leads in The New Dominion. After a retirement of seven years she reappeared at the head of her own company. Of late years she played in vaudeville with her husband and collaborated with him in literary work. Her best stage work was in a protean act in which she played Little Lord Fauntieroy and all the female parts in the play, changing from these to Oliver Twist and then to Nancy Sikes. She leaves a son of fifteen by a former husband. The interment took place at Evergreen Cemetery. Hearsket Budd, an English actor, died in the Manhattan Hospital, this city, on Feb. S, after a serious throat operation, at the age of fifty-one. For some years Mr. Budd was acting manager of the Adelphi Theater, London, Eng. His last engagement in New York was in support of Madge Titheradge in The Butterdy on the Wheel, in the part of the judge.

ADDITIONAL STOCK NOTES

ADDITIONAL STOCK NOTES

Ben Taggart is the popular leading man at the Academy, Jersey City.

Warren Elisworth, the juvenile of the stock at the Savoy, Pasadena, Cal., portrayed an old man character for the first time last week, with immediate success, in By Right of Might. Geraldine Wood, Jack Daly, and Helen Carew did well.

A stock at El Paso, Tex., includes Richard Carlyle, late of Alibi Bill; Irene Shirley, Audra Alden, Richard Mandell, Russell Snoad, and Grace Weber.

The Loraine Keene Stock have disbanded. Miss Keene is organising a new company, to open in Spokane.

Edgar Selwyn's popular Pierre of the Plains was given an excellent production by the Malley-Denison company at Fail River last week, with Gus Forbes in the Selwyn role and Carolyn Elberts as Jean.

Raymond Whitaker and Cleo Madison, supported by the National Stock, San Francisco, are seen in an elaborate production of Faust this week.

Raiph Campbell, last season with Sydney Drew, is now with the Nancy Boyer company in the Middle West. His work as Paul in Leah Rieschna and Trainer in Su'h a Little Queen is most commendable.

Ruth Gates delighted her many Holyoke friends by her performance of Glad in The Dawn of a To-morrow, and made a great success in the role.

sucess in the role.

The Edward Doyle Repertoire company are touring New York State with profitable results. The Myrkie-Harder Stock are also pleasing large audiences in the State with The Dollar Mark, The Barrier, Girls, Brewster's Millions, and The Heir to the Hoorah. Alice Baker has closed with The Third Degree and will be seen with Poli's Stock at Scranton.

at Scranton.

The Harvey Stock, now in their seventeenth week at the Princess, Mason City, Ia. report excellent business. They have given excellent productions with a capable

The Harvey Stock, under H. H. Budde, are in their fourth week at the Orpheum. Muscatine, ia. ----

ON CRITICS IN GENERAL

Tolbed, Jan. 8, 1912.

Sidior Dramatic Mirror:

Sir.—In a recent issue of your exteemed paper. The Mirror, appears an article on the critics of the smaller cities throughout the country. This article is unsigned, and would arouse no comment on my part had it appeared in a paper with less prestige than that of The Mirror.

I beg to take exception to its contention on the grounds that I have written dramatic criticisms for some of the smaller dailies in Southern cities in the past six years, and claim to know the conditions under which such criticisms are produced. Your writer takes that anobbish attitude of the man who lives in New York City, and thinks that all who live without its radius are "boobs" or "simps." or just plain "American citizens"; but never like "New Yorkers"—and I can see him swell his chest in pronouncing the last phrase. I do not agree that all the criticisms written by the critics of the smaller cities are worthless; much less do I agree that the attitude of the Southern critics (newspaper critics are meant in both cases) is always blased—being either one extreme or the other.

Critics for newspapers in smaller cities are generally underpaid, being required to grind out the dramatic "copy" along with other reportorial matters. They are frequently risen from the ranks of the printers, office boys, etc., and have little aesthetic education. Yet, knowing this to be the case, I am quite positive that an unblased examination of the critical matter of the leading daily papers in the smaller towns will compare well with that of New York and Chicago. In the big towns, very few of the theatrical attractions call forth unanimous praise or "panning "from the critics; it follows then, that exceptions call forth unanimous praise or "panning class" are correct in any given instance. This is exactly what the writer in The Mirror and the result of the matter found in the weekly trade papers is officer plainly reportorial or flippantly sophistical. In an offensive way. Mere allivented when a really well-prod

ws.
It is strange to me that such matter
build creep into THE Misson's pages.

Very respectfully,

HOWARD T. DIMICK.

d Carolyn Elberts as Jean.
Thitaker and Cleo Madison, he National Stock, San Franin an elaborate production week.

Mr. Dimick seems to attach an importance to the article. "Plays on the Road, unite unwarranted by the statements therein contained. In truth, he and the writer of the offensive article are pretty much in accord on most of the things printed in Trus Minanos's little essay, and it is only in the deduction which Mr. Dimick makes that can possibly be offensive to any one with a tender skin. Trus Minanos believes that the best critics are not in New York—that many admirable writers on theatrical topics live in the South and the West, just as there are many noted novelists, architects, painters and musicians in those sections of the United States.—ED.

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ents, will relieve troublesome nervous complaints by supplying the system with those vital elements which it needs to bring about a complete restoration to health. through its tonic and rebuilding constitu-

More than half the trouble with nervous run-down people is due to faulty digestion, and this is the result of tired, unexercised muscles. Duffy's Pure Malt Whiskey used as directed stimulates the digestion and enables you to get vitality, energy, nerve power and strength from the food you eat.

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The Duffy Malt Whiskey Co., Rochester, N. Y.

Anne Turner, the clever character actress, who was to have opened on Feb. 7, in the character role in Leigh Morrison's production What Happened to Mary, was taken very ill the day before with acute appendicitis and on the day she was to have opened was operated on. She has been very ill but is on the road to recovery. Miss Turner felt v-v badly about not being able to open, but when the play comes into New York she expects to be strong enough to play the part she originated. Miss Turner is at Dr. Bull's Sanatorium, 33 E. 33rd St. and will be pleased to see her friends. Waiter D. Greene has joined David Warfield's The Return of Peter Grimm's company, replacing John Sainpolis in the role of Frederick Grimm. Earlier in the season Mr. Greene had rarlier in the season Mr. Greene had replaced Henry Kolker in the title role of The Greyhound. Following the closing of this he was engaged to play Joe Garson in Within the Law, from which he was released by Messra. Selwyn and Woods as a courtesy to Mr. Belasco.

A little daughter was born to Mr. and

A little daughter was born to Mr. and Mrs. Richard Morgan (Marguerite Slavin) on Dec. 28, 1912, at Elmira, N. Y.

The Bendix Ensemble Players are booked for the Orpheum Circuit, opening in Mem-phis, April 28.

Arthur P. Aylesworth, now with Weber-Fields company, has signed a contract to appear in the leading role in a comedy called Klas Me Quick.

appear in the leading role in a comedy called Kiss Me Quick.

Next Sunday evening Oliver Moroaco will produce Paul Armstrong's new drama. The Escape, at the Grand Opera House, Chicago. Helen Ware will appear in the leading role. Anne Meredith, who made an individual hit as leading woman in The In. Becretion of Truth, has been engaged by the New Era producing company to appear in a big role in The Love Leash, which is acheduled for an early production. Miss Meredith was a successful participant in a sketch entitled The Shoplifter, written by Miss Isabel De Witte Kaplan, which was produced at a reception and tes give at the Society of American Dramatists and Composers on Friday afternoon.

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AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general new columns or under proper classifications, as "Stock Company News," "Gossip," "Reflections," "Engagements," "Vaudeville," Etc.



ALABAMA.

BIRMINGHAM.—JEFFERSON: Bunty Fulls the Strings 14, 15. Frital Schoff delighted capacity audience 17 in The Love Wasser Dusjin Farnum in Toe Littleat Rebelt 20 and Port 24.26.—Bully Comment of the Comment of

TUSCALOOSA.—ELKS AUDITORIUM ax Bloom in Sunny Side of Broadway 15 asil house, but enthusiastic: popular prices ustin Farnum in The Littlest Rebel 20.

ARKANSAS.

ARKANSAS.

FORT SMITH.—NEW: Shepherd of the Hills 12 failed to please two good houses. Vaudeville at the same house 10-15: not up to usual standard, Valeska Suratt in The Kiss Walts 17. Everywoman 19.—ITEM: Motion pleture houses report large business.

FINE BLUFF.—ELKS: Walker Whiteside in The Typhoon 12: magnificent performance; good business. Dustin Farnum in The Littlest Bebeil 14: excellent attraction; fine business. Reverywoman 21.

HOT SPRINGS.—AUDITORIUM: Dustin Farnum in The Littlest Rebeil 12 pleased good business. Everywoman 22. The Red Rose 24. Madame X and Eddie Poy follow later.

CALIFORNIA.

CALIFORNIA.

OAKLAND.—MACDONOUGH: David Warfield in The Return of Peter Grimm 10-18 to
capacity houses.—LIBERTY: Bishop's Players
in A Stubborn Cinderella 10-16 performance and
attendance fair.—ORPHEUM: Fine bill 9-16,
handed by Lily Lanetry: R. R. O. and great
eathusiasm.—COLUMBIA: Dillon and King in
The Quacks 9-16; performance medium, to astinfactory business.—ITEMS: Nana Bryant, formetry leading lady with Bishop's Players, has
left for Seattle, having accepted an engagement
to play leads with the leading stock company
of that city.—Madame Nordica gave a concert
at the Liberty 25.

MODESTO. — MODESTO: Modesto Choral
Society in the Pirates of Pensance 6-8 niessed
large audiences.—ISIS; Mutt and Jeff 8 delighted 8, R. O. Moving pletures of Nat C.
Goodwin in Oliver Twiat 11 olessed fair-sized
andsience.—DREAMLAND and STAR: Moving
pletures 9 and week.

COLORADO.

COLORADO SPRINGS.—EMPRESS: Lind, Lottie Williams and co., Will Oakland, the Three Gerts, Max and Cameron, Mah and Wels 19-14; fair attraction. The Three Lorettas, Gertrude Gebest, Macey Wax Models, Milt Arnsman, the Seven Picchianis 10-21.—OPERA HOUSE: Graustark 13; poor business. The Concert 17. Merry Widow 22. Kindling 24.—BURNS: Dark.

CONNECTICUT.

CONNECTICUT.

BRIDGEPORT.—LYRIO: The great personal popularity of Eleanor Cleveland what hown by the bir business which marked her teck co.'s closing week, 17-22. Miss Cleveland and's personal hold on local nizycoers continues to the end. The Confession 17-22 completes the teck policy, and William Fox takes over the course 24 in opposition to Pol's Plass.—PARK: Inchinase Crusce Girls did hig business 13-15 toolinase Crusce Girls did hig business 13-15 toolinase Crusce Girls did hig business 13-16 toolinase Crusce Girls did high business 13-16 toolinase 13-16 too

WELDON, WILLIAMS & LICK

Fort Smith, Ark., tas Francisco, Cal.,

FLORIDA

JACKSONVILLE,—DUVAL: Eph Williams's Troubadours 11: topheavy business. The fill from Rector's 12: medicore co.; fair business. Human Hearts 14 pleased good business. Aborn Opera co. In Madame Butterfly, The Tales of Hofmann, and Lobeugrin 15, 16: good, to good business. Freekles 17, 18 pleased medium business.—ORPHEUM: Wormwood's Monkey and Dog Circus, Black and Black, Doyle and Riaine, Welter Brower, and the Engrords 16-22 opened to good business.—OSTRICH FARM: Fred Ross. Pasqualina De Voe, Fred Owens. King's Wild West, and O. K. Stewart 9-15: fair attendance.

ILLINOIS.

ILLINOIS.

URBANA.—ILLINOIS: The Littlest Rebel 13; good co. and business. William Faversham in Julius Onesar 14; excellent co., elaborate scenery and large house. Freckies 16 fair co.; the fact of the control of the

ship) gave three Irlah plays. The Hour Glass. A Pot of Broth. and The Workhouse Ward 21.

22. Illinois Students' Union will produce The Return of the Prodigal Prince this Spring.

ALTON.—TEMPLE: The Littlest Rebel 9.

10: three canacity performances: solicabile cast. Mutt and Jeff 18: good business at two performances. St. Louis Symphony Orchestra 10.

Local 20. Mrs. Wiggs 26. James Francis. formerly Mutt with No. 1 co.. of Gus Hill. Mutt and Jeff. assumed charge of special Mutt and Jeff. assumed charge of special Mutt and Jeff. co. at Alton. succeeding Manaser Crans. Richard Freeman succeeded Mr. Francis in the role of Mutt with the No. 1 co.

EAST ST. LOUIS.—AVENUE: Vaudeville, headed by Eckhoff and Gordon, Kaib and La Nerva in The Cartoonist and the Frima Donna. Thomas H. Dalton, Walter Hale, Eight Vyeno Japa, world's greatest squilibrists and fuggiers. Pletures and accidental vandeville. Condell Stock co.; fair co. and good houses.

AURORA.—GRAND: Maude Adams in Peter Pan II: entire bouse sold out in less than two hours. The Girl and the Tramp 25. The Old Homestead 24.—FDX; Becker and Adams, Sateliffe Troupe. Mile. Tuttle, Leroy-Harvey co. Dale and Doyle. W. B. Patton co. In Apple Blosoms, Fred Oole, Forrester and Lloyd, Three Sinclairs, Gardner and Baver; pleasing hill to good business. The Girl and the Tramp 25. The Old Homestead 24.—FDX; Becker and Adams, Sateliffe Troupe. Mile. Tuttle, Leroy-Harvey co. Dale and Doyle. W. B. Patton co. In Apple Blosoms, Fred Oole, Forrester and Lloyd, Three Sinclairs, Gardner and Baver; pleasing hill to good business. The Military Girl (tabloid) follows.

BLOOMINGTON.—CHATTERTON: Monte Carpelty. Truxton King 12; fair co. and business. The Girl at the Gate 18; very good, to capacity. Truxton King 14, 15; poor co. and business. Winninger Brothers Stock co. 17-23 opened to capacity: well pleased, Plays: The Minutes 20-22. Neil motion pictures of Champaign. Urbana and the University of Illinois will be shown within the best two weeks.

QUINCY.—RMPIRE: Thomas W. Rose in The M

INDIANA.

HAMMOND.—HAMMOND: Otis Harian in Little Boy Blue 16; the best musical produc-tion witnessed here this season; good home.— ORPHKUN: The Cat and the Fridic 12-16; en-joyed Immensely: S. R. O. School Girls 16-18. FRANKFORT.—BLINN: The Pertune Hunter 12 pleased good business. The Million 14 closed. The County Sheriff 18. Aborn Opera co, in Bohemian Girl 22.

CONNERSVILLE. — AUDITORIUM: The Sweetest Girl in Paris 14; excellent co. and good business. The Fortune Hunter 22. Freckles 24. Seven Hours in New York 27. ROCHESTER. — ACADEMY OF MUSIC: Kae Gee 10-15, vaudeville: big business. — STAR: Moving pictures and vaudeville pleased fair business.

GOSHEN.—JEFFERSON: Truxton King 18; astisfied. Little Boy Blue 21. Graustark 22. MARION.—ROLAND: The Shepherd of the Hills 15: fine co.; good business.

DUBUQUE,—GRAND: Carolina White Concert co. 20. Trail of the Lonesome Pine 21. Quaker Girl 28. Elks' Minatrels (local) 27, 28. — MAJESTIC: Alfred Latell and co., Barnes and King, Rosette Rennee, Lockhart and Lebity, Daniels and Conrad, and Ted Gibson and co. 13-16: excellent business. Gordon Eddred and co., Swor and Mack, Kent's Sea Lions, Demarast and Chabot, Develda and Zeida, and Miller and Cleveland 17-19. Eight Vassar Girls, Reland Carter and co., Hetty Urma, Adain and Adain, John and Masie Fogarty, and Mann and Simpson 20-23.

land Carter and co., Hetty Urms. Adain and Adain. John and Marie Forarty, and Mann and Simpson 20-25.

WATERLOO. — WATERLOO: The Spring Maid 10 pleased fair business: fair attraction. The Old Homestead 11 pleased two good bouses. The Great Divide 15: fair co. and business. The Great Divide 15: fair co. and business. The Grif of the Underworld 20. Thomas-Rose-22. The Pink Lady 28. — MAJESTIO: Vaude-ville business very good; headliner for the week The Cow and the Moon. Moving picture houses report astisfactory business.

FT. DOIDGE. — PRINCESS: Gallarini Four, Millier and Cleveland, Lass Sylvas, Moon Monetta and Eldred week 10: crowds turned away nightly; parcellent bill and good photoplays. Thomas W. Hoss in The Only Son 25. Madame Schumann-Heink March 5.

ANAMOSA. — GRAND: Married in Haste 14: good house: co. disbanded here and returned to Chicago to rehearse another piece and open again in about two weeks.

ALGONA. — GALL OPERA HOUSE: Louisians Lou 11 to fair satisfaction and fair business. Madame X 13 to well pleased audience: strong cast. Divorce Question 17. GRINNELL. — COLONIAL: The Great Divide 17; adequate production; pleased goodised audience (third time here). House dark week of 10.

SPENCER. — GRAND: Madame X 14: very good; fair house. Divorce Question 17: excellent; fair house. Farmers' Institute 20-22.

CLINTON.— CLINTON: The Old Homestead 13 pleased good business. The Quaker Girl 27.

KANSAS.

LAWRENCE.—BOWERSOCK: Helen Gardner in Cleopatra (moving pictures) 10, 11: very good business. Howe's travel pictures 13 only fair business. The Bohemian Giel 15 matines and night: axesilent performance. Blanche Morrison in title-role especially pleasing.

COLUMBUS, McGHIE'S: Huse Koch in The City 12 pleased good business. The Shep-erd of the Hills 17. Frazier Stock co. 19, 20, Princess Musical Comedy co. 21-March 1. Lyman Howe's pictures 4.

OTTAWA.—ROHBBAUGH: The Lindberg Jug-tette 13 pleased large audience. Bohemian 1rl 18. Faust 20.

HUTCHINSON.—H OME: Lyman Howe's notion pictures 15; very fine, to crowded bouse.

KENTUCKY.

RENTUCKY.

OWENSBORO.—GRAND: Brewster's Millions 8; large audience; pleased. Blanche Bins in The Wall Street Girl 11; big business; satisfield sublance. George Sidney in Busy lasy 15; fair business, matinee and night; medium performance.

formance.

MAYSVILLE,—WASHINGTON OPERA
HOUSE: Black Patti Musical co. 17 pleased
fair bonas.

MAINE.

MAINE.

Panny Girard Paquin and photoplays 10-15; excellent, to packed houses, marie Lauro and photoplays 17-22—PASTIME: Unholts Brothers, Spire and Lovens, and photoplays 10-15; good, to large houses. Fred and Anni Pelot and photoplays 17-22.—TOWN HALL: The Colonel's Maid 20.—BRUNBWICK: A Historical Play, written by Dr. F. N. Whittler, of this town, will be presented for first time on any stage 27.

BANGOR—OPERA HOUSE: Pictures (Paul

this town, will be presented for first time on any stage 27.

BANGOR.—OPERA HOUSE: Pictures (Paul J. Rainey's African Hunt).—BIJOU: Mat K. Cafferty and its Kamph. the Five Suliya, the Sersidae. Will Rosers 20-22: excellent business: all fine acts. Ballinger and Revnolds. Allie L. Hasson. Models of Jardin D. Paris, and Will Rosers 17-19.—NICKEL: Pictures (Olymole Games), Harry Ford, Keene Slaters; big hits.—PALACE: Pictures; fine business.—

BATHL—DREAMLAND: Murray Stock co. 10-12; sood co. and houses. Plays; No Mothert to Guide Her. Servant of the House. Boy from Yankes Land. Lizzins and Murlawe, and photoplays: drew large houses and save excellent satisfaction 18-15. Cameron and Ward and photoplays 17-23.

MARYLAND.

ANNAPOLIS.—OILONIAL: Motion pictures and Nat Farnum's Seven Footish Scholars to good business.——LTRIU: Motion pictures to fair business.——PALACE: Motion pictures to good business.

CUMBERLAND.—MARYLAND: Vaudeville and pictures 17-21. The Rose Maid (matines and night) 19. Mutt and Jeff (matines and night) 22.

MASSACHUSETTS.

HAVERHILL. — OLLONIAL: Vanderille. Les Gousetts, musical novelties: (Hiday and Ashtun in a consecty-drama, The Burvivors: Dean and Price, ecusedy skit, and Mabel Retteun, einsing conselienne, 18-18 to heased audiences. Robert Findiay and Chesisteri Girla, tabloid musical comedy; "Dare Devil" Johnny Reymolds, acrobat; Mr. and Mrs. William Morris in a lively farce, The Lady Down States: Errotte and Lilliputians, and a good bill of pictures, featuring Fathe's two-reel colored Romeo and Juliet 17-19. — PRFREMIN. Photonlays, featuring a four-part reel. The Orusaders, and



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MAJESTIC; Moving pictures. The Massacre of the Fourth Cavairy, a 101 Bluon The God of the Sun, and others 10-15.—COSY NICKEL; A fine bill of moving pictures, consisting of a two-reel. The Ways of Destiny and Pathe's Weekly. No. 6 Including The Olymnic Games, 10-15.—SOENNO TEMPLE: Moviner plates and illustrated songs 10-18.

MELV HEDFORD,—THEATER; Grespire, Emire and co., Wixon and Conley, Charlie Farrell, and Rita Curtis 11-19; larse antieuces. University Tho. Barton 10-18.

MELV HEDFORD,—THEATER; Grespire, Emire and co., Wixon and Conley, Charlie Farrell, and Rita Curtis 11-19; larse antieuces. University Tho. Barton 10-18.

Hadden 20-23. Hille street in the Mind-the-Paint Girl 24. Roston Symphony Orchestre 25.—HATHAWAY'S: Hathaway Stock co. in Get-Rich-Ouick Walliam-ford 17-22; big audiences greatly bleased.—VIEN'S: Joe Pino, Hurst and Keleer, and the Oliopers 1719; excellent bill; big business. Glay's Ratue Dors Ronaine and co., the Hamans 20-22.

BROCKTON.—HATHAWAY'S: The Thompson-Woods Stock co. in A Temperance Town 17-22; opened to larve and pisased audiences. Sheriock Holmes 24-March 1.—UITY: Beth Stone, American Concedy Four, Livingstone and Fields, Marie Dorr, Redway and Lawrence. Place Quartette. and the pictures 17-22; planed full houses.—ORPHEUN; Whitman and Davis, Frasec. La For, Taylor and Delaner, Swain and Ostman Trio, Charles Harria, Ostchell Nedora, and the pictures 17-22; capacity houses.

OLDWATER.—TIBBITS: Trial by Jury to capacity business. Officer 686 12 de-ted a large audience. Third engagement of tame Sherry 14 to very good business: co. rier to former standard.

MISSISSIPPI.

JACKSON. — THE CENTURY: Baby Mine 15 pleased good houses matines and night. Neil O'Brism Minstrels 17, Fritzs Scheff 20. Bought and Paid For 22, Madame X 24. Trail of the Lonesonse Pine 25.

GREENWOOD, — GREENWOOD: Baby Mine 17 failed to niesse large audience. Littest needs 19. Madame X 21.

MISSOURI.

MISSOURI.

ST. JOSEPH.—TOOTLE: Dark 15. Sothers and Misriowe in Hambet 17. Valueks Suratt in The Rise Waltz 23. Emma Bunting and Slock co. will coom permanent emaxement at the Tootle. beginning \$4. The opening production will be Salomer Jane.—LYORUM: Kitts Gordon in The Enchantress 14 cerewied brose. Mrs. Wisser 14 cerewied brose. Mrs. Wisser 15 business. The Divorce Question 6-15. Monte Carlo Girls Burlesus co. 11. 22.

HANNIBAL.—HANNIBAL: The Bed Rose 11: good co. and business. Louis Mann in Rievaring a Bunten 15 bessed two smod audiences. 10. February 15 bessed two smod audiences. 10. New Star and Matentie entertained scool business with bills and Dictures 10-16.

DE SOTO. — JEFFERSON: Mutt and Jeff to leased: 8. B. O. certy in the evening. Manaser bean is running pictures and vandeville on dark nights to backed houses.

MOBERLY.—HALLORAN'S: The Red Rose 15 blessed: 8. B. O. certy in the evening. Manaser bean is running pictures and vandeville on dark nights to backed houses.

MOBERLY.—HALLORAN'S: The Red Rose 15 blessed: 8. B. O. early in the evening. Man in Rievating a Husband 13 gave Moberly a real treat; Secoliest co.; good husiness. Louis Mann in Rievating a Husband 13 gave Moberly a real from 15 business. Louis Mann in Rievating a Husband 15 gave Moberly a real from 15 business. Mutt and Jeff 15. The Great Divide 21. Bohemian Girl 26. LOUISLANA.—BURNETT-BUELL: Mutt and Jeff 17: S. R. O.; pleased. Aborn Opers co. 27.

MINNESOTA.

WINONA.—OPBEAHOUSE: Carolina white of the Chicago Grand Opera co., in concert 12 to a large and delighted audience. Louisiana Lou 14: repeated the success made last season. Ralpey's African Hunt pictures 16-19. The Pink Lady 22. Loric Opera co. 23. The Quaker Girl 24.

DTTE.—BROADWAY: An elaborate proion of Ben-Hur 13, 14 filled the house, alsh for the third season. The Confession
—FAMILY: The Chase-Lister fitch to be proplaying to excellent business. The Cowand the Princess week 16.—EMPRESS:
san's The Rose of Mexico 1521.

NEBRASKA.

NEBRASKA.

Lincoln.—OLIVER: The Blue Bird 10-12; excellent co. and production: nleased four very good houses. Kitty Gordon in The Enchantress 13; excellent co. and groot business. Sothern and Marlows 18, 19 In the Merchant of Venice and Hamlet. In Merchant of White the Arrelous Millers. Cassar Bivoli. White the Arrelous Millers. Cassar Bivoli. On the Cronwells: pleased the usual capacity business 10-18. An extraordinary bill headlined by Gus Edwards's Bong Revue of 1912 broke all records for advance sales 17-22.—LVRIC: Clark and Deverenux. Swain's Occasioos. the Pauls. Kremer. Belclaire and Herman. and the usual high-class pictures pleased capacity 10-15. FREMONT.—LARSON: The Price 11; good, to fair business. Countess Connette 25.—WALLI. Vanderille and nictures 10-15. Living-tion. of firm Dunbar and Livingston of the Best. has disposed of his interest to sartner. Mr. Dunbar.

NEW HAMPSHIRE.

DOVER. - CITY OPERA HOUSE: Gerty Oarlyle, Grace Hughes Bert Walton, and ple-

NEW JERSEY.

CAMDEN.—TFMPLE: The Holy City was the attraction 17-42, by Temple Players, before packed suifences, and scored a triumph; biblical play, spiendidly presented by this co., under direction of George Berrell. Shore Acres 24-March 1. Charles T. Keller, a member of this co., is a local young man.—BEOADWAY: B. F. Keith offered unusually good programme that pleased crowded houses 17-22, with beadliner The Walts Dream, a spiendid sketch that won instant favor. Other novelty acts were: Marion Munson and co. in Kidnapping Blanca, pleased; Vissochi Brothers, musical act; Larkins and Pearl, consedians; Jonathan Keefe, rube comedian, followed by featured photoplay.—MA-JEFIG: Other vaudertile and photoplays to the business.—COLONIAL: Photoplays exclusively, doing excellent business.

BURLINGTON.— AUDITORIUM: Frank Thompson presented The Old Homestend 14. A cond co. containing some of the critinal favorites were warmly received by a good-sized suddence. Vaudertile and netures, featurins At Napoleon v. Command. drew blue business.—Vaudertile and netures, featurins At Napoleon Command. drew blue business of authorities were overnight guests of the Auditorium and the conter of attraction in and about the house fates back many years, has temporarily retired from the staff of ticket takers for a much-needed rest. J. Woodman Babbitt gave a dramatic recital to an appreciative audience in the Presbyterian Church 18.

WESTFIELD.—P.L.A.Y. H.O.U.S.E.; Ladies Change II; good business. Balance of week moving pictures and vauderille.—WESTFIELD: Moving pictures and vauderille.—WESTFIELD:

NEW YORK.

PULTON.—QUIRE: Opening night of new Quirk Theater with Widew By Proxy 17, with May Irwin: big house; pleased. Chocolate Soldier 16, 19: sacellent co.: good business. Girl from Rector's 22. Girl of My Dreams 27.—FOSTER: Dark for past week. Merry Burlesquerz 22.—IPEM: Manager I. Galusha, of the new Quirk, has secured the cervices of George Washburn, of the Sadie Belgarde Stock. Co., as treasurer of the Rouse.

SCHEINECTA DY.—VAN CURLER OPERA HOURE: The Maley-Dealson co.'s production of Old Hefdelberg 17-22 proved a good furwing card, attraction larme andisences. Green Stocking Card, attractor larme and Stocking Card, attractor larme and Stocking Card, attractor larme and Thomas Albent, and Candise, and Three Weeks to S. R. O.; the co. is one of the strongest yet visiting our theater. Vaudeville and pictures week 17.

SYRACUSE.—EMPIRE: The Hundredth Man 15 to light business. May Irvin in A Widow By Proxy 14, 15 pleased good-size houses.—BASTABLE: The Common I w 13.

15. attracted fairly. Galety Girls 17-19 drew well.

NEWARK. — OPERA HOUSE: The Lonespecime Pipe 13: neor reduction: basiness light.
Value 13: neor reduction of reduction to reduction to reduction to reduction to reduction.

GENEVA.—SMITH: Sheehan Grand Opera Co. in The Love Tales of Hofman 19: here base. The Batchelor's faint 20. sis Hopkins Solider 26.

WELLSVILLE.—BALDWIN'S: The Chocolate WELLSVILLE.—BALDWIN'S: The Girl from Rector's 12 pleased light bouse. The Rosary 15 gave fine work to small business. The Matchmaker 24.

LYONS.—MEMORIAL: Stratton Stock co.

Matchmaker 24.

LYONS.—MEMORIAL: Stratton Stock co. 10-15 closed their engagement to good business, giving the best of satisfaction. Shepherd of the Hills 18 pleased good business.

CORTLAND.—CORTLAND: Shephan Opera co. 14: scellent production and business.

HERRIMER.—GRAND OPERA HOUSE: The Shepherd of the Hills 24.

OHIO.

URBANA.—THE CLIFFORD: Al. G. Field's Minstrels 13: nacked house. Third Decree 20. Wallace Circus nictures (return) 32. Fortune Hunter 25.—WONDERLAND. ORPHEUM AND LYRIC! Fleture houses and his bosiness.—ITEMS: Raymond Hubbell and wife returned to New York, after viaiting his narents.—George Deen. of the Field Minstrels, recently lost 31,480 by the failure of a building and hour on in Golumbus.—When Baby Mine appeared in Newark, G. Marie Falmer, who narys the laun of the Field Minstrels. The Glassifier of the Field Minstrels. See 12. For the Control of the Field Minstrels. See 12. For the Control of the Field Minstrels. The Glassifier of the Field Minstrels. The Glassifier of the Field Minstrels of the Field Minstrels. Aborn co. In Field Minstrels. Aborn co. In Field Minstrels. Aborn co. In Aborn Control of the Field Minstrels of the Field Minstrels. Aborn co. In Aborn Control of the Field Minstrels. Aborn co. In Aborn Control of the Field Minstrels. Aborn co. In Aborn Control of the Field Minstrels. Aborn co. In The Minstrels and Control of the Field Minstrels. Aborn co. In Minstrels and Control of the Field Minstrels. Aborn control of the Field Minstrels. Aborn co. In The Hohemian Girl IT drew large house: proof nerformance. Rrewater's Millions 24. Harry Hardy and wife of this city, now in vaudeville under the Western Managers' Asso-

stopped off to see Mr. Hardy's father brate his ninety-first birthday.

and celebrate his hinety-first birthday.

NE WAREK.—A UDITORIUM; Miss Nobody from Stariand 12 pleased fair business. Mrs. Fiske in The High Boad 20. Bought and Paid For 22. Baby Mine 26. Al. H. Wijson in It Happened in Pottsdam 28.—ORPHEUM; Markles Musslen Councily Son. 17 pleased S. R. O.

Lea Musical Comedy co. 17 bleased S. R. O. business.

BUCYRUS.—OPERA HOUSE: Bought and Paid For 10: excellent co., to mood business. Seven Hours in New York 18: very good, to fair business. Mae La Porte Stock co. 17.22.

'POMEROY.—OPERA HOUSE: Mother Lake (Lecture Course) 3: delighted audience. The Rosary 15 to S. R. O.; spiendid performance. The Lion and the Mouse 26.

WARREN.—OPERA HOUSE: Dudley in Dr. Beans from Boston 10 pleased crowded house. The Lion and the Mouse 12: had good business.

PORTSMOUTH,—GRAND: Aborn Opera co. in The Bokemian Girl 11; excellent co.; S. R. O. Keene the magician, 28, Baby Mine 19.

CHICAGO JUNCTION.—MASONIO TEM-PLE: Seven Hours in New York 12: good co.: pleased light business. Shannon Stock co. 17-

DEFIANCE.—CITIZENS': Bohemian Girl 19; elegrant production; highly pleased: house sold out first day. Madame Sherry 26.

NELSONVILLE.—Miss Nobody from Starland 15; more than pleased packed house here. Baby Mine 22. Lion and the Mouse 27.

KENTON.—GRAND: Seven Hours in New York 14; fair house. The Winning Widow 17; small house.

OKLAHOMA.

MUSKOGEE.—HINTON; Margaret Illington in Kindling 15 played to two fair houses; excellent co. and interesting play.

PENNSYLVANIA.

PENNSYLVANIA.

EASTON. — O B P H E U M: May Irwin in Widow by Proxy II pleased excellent business. The Bridal Path I delighted small but appreciative house. The Otd Homestead 18: 8. H. O. Fight and motion olcures 24: canacity. Lafavette College Students in the musical country. Three from Duluth. 8: met with big reception; S. E. O. The Code of the Underworld, by Jack Koren Oppera to, in Bobin Hood 25. — ABL& OPERA HOUSE: James K. Hackett's Players in Nature's Nobleman. Fun in a Butcher Bhoo, Marion Munson and co. Weston and Keith. Larking and Pearl, Morse. Heazney and Bearnard, Jonathan Keefe. Visocchi Brothers. Willish, The Waits Dream, and motion pictures 17: 22: canacity business.

LANCASTER. — FULTON: The Master of the House 18 attracted a fair gathering. The Rosary 14 pleased a large house. Hearts Adrift 15 gave satisfaction, to two fair houses. Howe's Travel nictures 21: 22. The Oliman 24.—OD-LONIAL: Fujuvama, the Haikings, Harry La Salle, Mahoney and Tremont, and betures 17: 19: large houses. — FAMILY: Haseball Four, Harry English and co. George Croble, Wilson and Rick, Roland, Travers and co. Ruth Davenport, and Kinemacolor betures 17-19: large houses. At the Hiunodrome 17. Sarah Bernhardt as Queen elizabeth, pictures, attracted great crowds.

JOHNSTOWN.—CAMBBIA: Queen of the

ss Queen Elisabeth, pictures, attracted great crowds.

JOHNSTOWN.—CAMBBIA: Queen of the Folies Bergeres 14: good attraction and business. Lather McCarthy and his Athletic Carnival 15: fair attraction and business. Bunty Pulls the Strings 17: 18: subendid co., to fair business. Philharmonic Society of New York 10. Watson's Beef Trust 21. The Rose Maid 22. Get-Rich-Quick Wallingford 24. Smart Set in Dr. Bean from Boston 25.

WILLIAMSFORT.—FAMILY: Srecial metion nictures to enthusiastic audiences: strong bill.—LVCOMING: Schumann-Heink 20. Moving nictures to large houses at the Lycomius. Lyric. Orcheum. Grand. City and Hinodrome. WEST CHESTER.—OPERA HOUSE: The Rosery 19: good co.; large business. Edwin Brush. magician, 20 piessed capacity. Pictures and vaudeville 21:28. Guy Brothers' Minstreis 6.

streis 5.
POTTSVILLE.—FAMILY: Vanderlile 1722: strong bill, to large audiences. Owing to improvements and renairs. Academy will be dark for next five weeks.
POTTSTOWN.—GRAND OPERA HOUSE: Howe's moving nictures 19 delighted a big house.

SOUTH CAROLINA.

CHARLESTON.—A CADEMY: Human Hearta 12, 13 falled to attract. Newlyweds and Their Baby 14, 18, and matinee: moderate busi-ness Aborn Guera co. 18, 20. Spring Maid 22. Freckies 24. Frances Start 27.

TENNESSEE.

CLARKSVILLE. — OPERA HOUSE: Pisk Jublice Quartette 11 piesasel fair business. Elocement of Ellen 13 pleased cacked house. The Lillian. a new \$50 000 amusement haling under construction. will be managed by Joe

now under construction, will be managed by Joe Goldberg, owner.

CHATTANOOGA.—LYRIC: The Woman 15 pleased rood business. Norman Hackett in Satan Sanderson 19. The Smart Set 20. 21. A Knight for a Day 24 Pusetin Farnum in The Littlest Rebel 27.—RIJOU: School Days 10-15 pleased good business. In Sunny Snain 17-22.

KNOXVILLE.—STAUR'S: The Woman 13: enthusiantically received by big house.—BIJOU: School Days nleased canacity business week 16.

BRISTOL.—COLUMBIA: Special feature films 17-22. The Smart Set 25.—HARMEL-ING: Dark 18.

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TEXAS.

EL PASO.—EL PASO: Freckles 13: noor house. Frince of Pilsen 17: 18: big advance sale —ORAWFORD: Glass Stock co. in connection with the Great Griffith, in miscellaneous programme 0 (week! big house.

DATE BOOK The M. STEIN COSMETIC CO.

DENISON.—OFERA HOUSE: Adelaide hurston 14 pleased fair house. The Prince of saight 15 to two fair houses. Forty-five Min-es from Broadway 19.—BHOOKSTONE: Mu-cal comedy and vaudeville.

TEXARKANA.—GRAND: Dustin Farnum a The Littlest Rebel 10; splendid performance, elighting big business. A Modern Eve 15. verywoman 20; entire house sold out.

CLARKSVILLE. — OPERA HOUSE: Bert Leigh in Forty-five Minutes from Broadway II

pleased good house.

PALESTINE.—TEMPLE: Introduce Me 10;
fair house; pleased. The Girl and the Outlaw
14; poor house; failed to please.

VERMONT.

BRATTLEBORO,—AUDITORIUM: Sia Hopkins 17; fair business; co. failed to please.

WASHINGTON.

TACOMA.—THE TACOMA: Ben-Hur 10, 11 drew good houses; well presented. Madame Genee 13; attendance not large. —PRINCESS: Because She Loved Him So 0-15, by Princess Players; patronage very good.

WEST VIRGINIA.

WEST VIRGINIA.

HUNTINGTON.—THE HUNTINGTON: The HUNTINGTON.—THE HUNTINGTON: The Wedding Fenat 12, assisted by Benjamin E. Berry, tenor, of New York: satisfactory performance, to 8, B. O. Alma. Where Do You Live? (matthew and night) 18: ordinary co. and African Hunt 20-28.

Metter Tyler, R. D. MacLean, and Maria Drofnah in Othelio 19.—HIPPODROME: Harry Boss. Roberts and Fulton, the Mathews, Violets Malvern Troupe, the Barriers, McCarry and De Vere, Corbett and Forrester, and the Bowery Trio week of 10: good business throughout the Huntington of the CLARKSBURG.—Robbings have been peterly 10: fair business for week.

CLARKSBURG.—Robbings for Week.

CLARKSBURG.—Robbing for Week.

CLA

WISCONSIN.

WISCONSIN.

BELOIT.—WILSON: The Senator, the Crock and the Girl 15; good co.; poor business. A Girl of the Mountains 22. Jess Hale Stock co. 24-26.—ORPHEUM: O'Connor-Row co. in Rip Van Winkle 17-19; good co. and business.——State of the Control of the Motton pictures: good business.——ILIE: Motton pictures: good business.——ILIE: Motton pictures; good business.——ILIE: Motton pictures, vandeville, S. R. O. Frank Bensetts, Vardaman, Dudley Nokomis 17-19.

JANESVILLES.—MYERS GRAND: Paid in Fall 9 to good houses (matines and night); good production. The Girl at the Oate 20.——APOLLO: Conley and Bell. No Wa Ta. and Alice van 10-12. Steve Juhass and Lorane and Noonton 14-10.

RACINE.—BACINE: The Morning After 15

ton 14-10.

RACINE.—RACINE: The Morning After 15 canceled, Paid in Full 16; fine co. and did satisfactory business. Maude Adams in Peter Pan 17. The Spring Maid 24.

EAU CLAIRE.—GRAND: The American Girl 10-16 pleased big houses. The Spring Maid 19. The Quaker Girl 23.

LA CROSSE.—LA CROSSE; Louisiana Lou 15 (matinee and night) pleased fair house.

WYOMING.

LARAMIE.—OPERA HOUSE: Sarah Padden in Kindling 14: excellent, to good business. Graustark 20.—EMPBESS: Motion nictures and vaudeville continue to packed houses. Fred Cameron leaves Laramie to onen new vaudeville and picture house in Albuquerque. N. M. Mr. Cameron is the retiring manager of Empress.

CANADA.

CANADA.

CALGARY, ALTA.—SHERMAN GRAND: syd Blumenthal's Petrosino motion pictures lealed big business 10-12.—OBPHEUM: Sam sann and co. and the Four Huntiugs, amusing ketches; Schooler and Dickenson, clever pisno and swinging act; Mile. La Tosca, Reed Brothers, and the Great Ternados, all up to the Orsbeam standard, 13-15; capacity. A Moiern tye 17-19.—EMPIRE: Pantages's vaudeville: Corense Troupe of acrobats, beadliners; Charles I. Sweet, Lola Milton and co., Valentine and sell; Beth La Mar, and Emil Subers made up in interesting bill 13-19; big business.—VRIIO: The Toronto Stock co. in The Marriage of Kitty pleased good business 10-15. Bought in Paid For follows 17-22.—ITEM: Manager ylesworth has moved his Winnipeg Stock co. com Elimonton to Saskatoon and opened at Ednonton 10 with a new co. F. Byron Bogardus, J. Hooley, Joseph Sheeban, Irving Cook, Evatunnals, and Olive Cook, of the Toronto Stock co., have been transferred to this co.

ST. CATHARINES, ONT.—GRAND: Medicker, First 10 a state of bous.

co., have been transferred to this co.

ST. CATHARINES, ONT.—GRAND; McFadden's Flats 10 satisfied good house. Vaudefille 11-15 to capacity: Jim Hughes, McLeod
and Hammond (local), Christie and Hagan, Malcolms, Bean and Hamilton. Madame Sherry 17
was received in its usual hearty fashlon by fine
house. Gypsy Dale and Harry Stephens afaring, with Lillian Smalley, Hallen Mostra, Helen
Moore, and Mae Phelps, showed to advantage,
vantewille remainder of week, with Imperial
Trio as feature.

OTTAWA, ONT.—BUSSELL: The Travel-

Trio as feature.

OTTAWA, ONT.—RUSSELL: The Traveling Salesman 14, 15; fair performance and business. Ysaye was given great recention 18 by large and fashionable audience, Freckles 21, 22. The Bird of Paradise 24, 25.—DOMIN. 10N: Good vanderlile bill filled house at each performance 17-22. Max International Circus

windsor. 11-22. Max International Circus secred.

WINDSOR. ONT.—WINDSOR: Roy and Wilson. Flo Zellar. the Lanodes. Sandberg and loe. Nanine Carter. and Rismor. the Himlayan fogt, presenting A.Z.A. the astral wonder of ndila. and nictures drew good husiness week 7.—PRINCESS. EMPIRE. AND ROYAL: Pletures. etc., to capacity.

REGINA. SASK.—R E G I N A: Orphemy auderille 10, 11, including Sam Mann in The lew Lander, which sreatly pleased; Schooler and Dickson have a good act; rest of bill sood. loxing exhibition 14 between Kid Williams Region) and Charles Haymes (Swift Current); apacity.

ST. JOHN, N. B.—OPERA HOUSE: Marcus's Musical Maids in The Maid in the Moon, with added features, 17-22.

BRIEF OF LATE REPORTS

Alabama, Mobile, Larie: Weber and Fields in lokes Pokey S. When Bunty Pulls the Strings I. Neil O'Brien Minstrels 14. The Butterfly n the Wheel 15. Arkansas. Hot Springs, Auditorium: Walker Fhiteside in The Typhoon 7. Dustin Farnum

Arlsona, Tucson, Opera House: William Crane a The Senator Keeps House 8. Freckles 17. Florida, Tallasses, Capitol City: The Trail of the Lonesome Fine 12. Goose Girl, Bastic Hillinds, Decatur, Powers's: Thomas W. Ross a The Only Son 6. Uncle Sam's Belies (burssque) 8. Valeska Suratt in The Kiss Walts, O. Marshall Farnum in The Littlest Rebel 11 anceled. Henrietta Crosman 18.—Cairo, Opera Iouse: Valeska Suratt in The Kiss Walts 11. eorse Sidney in Busy Issy 13. Indiana. Conneraville, Auditorium: The Haltonowell eo. 3-8. Sweetest Girl in Parls 14. Iowa, Eagle Grove, Armory Opera House: Mane & IZ. Kansas, Concordia, Brown Gorand; Lyman Iowe Travel Festival 10. to 8. R. O.

10wa, Eagle Grove, Armory Opera House: MaLuba X 12.
Kansas, Concordia, Brown Grand: Lyman
lowe Travel Festival 10, to S. B. O.
Kentucky, Maysville, Washington Opera
louse: Aborn Opera co., Bohemian Girl. 1,
Louislana, Lake Charles, Arcade Opera House:
erry Widow 9. Eddle Foy in Over the River
beber and Fields 16.
Massachusetts, Gardner, Theater: Murdock
rothers, Comedians, 12-15. Twelve acts of
sudeville 17. Vaudeville, Variety Trio, Fred
eber, Leo Duimage and Mable Howard, and
oving pictures. Gladys Klark co. in reperite 24.

Weber and Fields Gardner. Theater: Murdock Massachusetts Gardner. Theater: Murdock Banasachusetts Gardner. Theater: Murdock Banasachusetts Gardner. Theater: Murdock Banasachusetts Gardner. The State of Yaudeville 17. Wolve acts of Yaudeville 17. Washington: The Pink Gardner. Gardner Ga

Tennessee. Faretteville. Citisens' Opera House: The Thief 13. Vermont. St. Albans. Opera House: Tabloid Musical co, 10-15. Gravee Stock co. 17-22. Virginia, Newport News. Academy of Music: Spring Maid 12. Freckles 15: matinee and night.
Washington, Ellensburg, Ellensburg: Girl from Tokte. 10.

Washington, Ellensburg, Ellensburg; Girl From Tokio 10.
Canada, Regina Sask., Regina; Oroheum vaudeville 3, 4. including Dirby Bell and co. in It Happened in Toneka, Dunbar pictures by Kinemacologo 5-8.—Moose Jaw, Matestic: Allen Players 17-22 (return 24-23) Moose: Orened by Winnipes Stock co. 3: headed by Della Pringle and C. K. Van Auker.

NEW THEATER OPENED

FULTON, N. Y. (Special).—The opening of the new \$125,000 Quirk Theatre, Monday night Feb. 17, was the biggest social event ever seen in Fulton. Special carloads of theater goers came from near-by towns and cities. May Irwin in Widow by Froxy packed the house and proved she was the funniest woman on earth. The Quirk with its titled, mirrored and marbled entrance, its eight boxes and modern conveniences from dressing rooms to ample fire exits and asbestos shingled roof, is one of the best play houses in New York state for its size, 1,200 seats.

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The firm of William Bal, Inc., well known in the theatrical world as manufacturers of Bal Fibre Professional Trunks, are continually certifing in novelties manufactured of vulcanized hard fiber, the same material as used in the construction of their trunks. The latest is a uven fiber waste basket, made of one-inch atrins of fiber interwoven in basket weave. These strips are of different colors and the baskets, in combinations of two or more colors, present a novel and handsome appearance. The 180 bedrooms of the White Rats Club are cauloped with these baskets, which have brought forth many expressions of admiration from club members and visitors. The baskets in different colors are on display at the Hal Fibre Trunk atore, 14b West Forty-fifth Street,

St. Johns, Gre., is to have a modern, up-to-date playhouse. The plans call for a structure 50 x 100, two and one-half stories high, concrete construction, with tile front and elaborate finish within. The cost will not be less than \$30,000.



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WHAT AMUSED BALTIMOREANS

Plays, Kinetoscope, and Vaudeville Crowd the Houses-The Staging of "Kismet" by a Master of the Art

Baltimore, Feb. 25 (Specisi).—At Ford's on Monday night Cohan and Harris offered a new production entitled Children of To-Day, by Clara Lipman and Samuel Shipman. The play was produced in Atlantic City last week, and is receiving its first hearing in a large city this week. The cast required for this new plece is very small, numbering about six speaking parts, and includes among others Millicent Evans and James Bradbury. An exceptionally large audience was on hand Monday night, and the play was received with evident favor. The plot hinges around two headstrong children of a widow, who is quite unable to cope with her offspring, and how she eventually remarries and subdues them.

Overshadowing almost every other feature on the bill at the Maryland, the kinetopoint of curiosity, and rises to the importance of a star act. This is the first exhibition of this wonderful invention of the Wisard of Menlo Park in Baltimore, and to say that the patrons were delighted is putting it mildly. The bill proper is headed by Kathryn Kidder and Belle Story.

The crowds which thronged the Maryland at every performance last week will, if I am not mistaken. establish a new record for vaudeville attendance in this city. The magnetic force which drew forth this vast assemblage was none other than the city. The magnetic force which drew forth this vast assemblage was none other than the city. The magnetic force which drew forth this vast assemblage was none other than the city. The magnetic force which drew forth this vast assemblage was none other than the city. The magnetic force which drew forth this vast assemblage was none other than the city. The magnetic force which drew forth this vast assemblage was none other than the city. The magnetic force which drew forth this vast assemblage was none other than the city. The magnetic force which drew forth this vast assemblage was none other than the city of the time. For the first time on any stage at the Academy of Music, Ziegfeld's Follies are laying their annual engagement at this h

Music when she was seen in Carrots and A Country Mouse.

Tunis F. Dean, the popular manager of the Academy, is extremely busy these days planning the various details of the tour which he is to manage for Lillian Russell. He has, however, perfected most of the arrangements, and Miss Russell will begin her season this week.

Harrison Grey Fiske, whose decided skill was amptly demonstrated in the staging of Kismet last week, was credited by most of

ence was on hand at the control of t ances. It is well acted and adequately staged.
March 3, Gertrude Hoffman in Broadway to Paris.

I. Barron Kreis.

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Earl, and they were put on the programme the first performance, but they never had a chance to appear, for when Miss Tanguay learned Miss Earl's act called for her appearance in tights she put both her little feet down and declared she was the only thing in tights that was soing to appear in that performance. So Lind was put back in the bill. Tanguay, the femining cyclone, beside whom competitors are only breasts, alone would flit the bosse, as Horroke, turn of Mary Hampton in a comedy sketch was a monity for the season at the Court Square Feb. 24, under the local management of W. P. A. Engel, Billis Burks Feb. 25 in The Mind-the-Paint (first). March will be distinguished at the Court Square by two full-week engagements. Robert Mantell having the British Her Square Feb. 27. The Nelson with the william Fox plant of the span and motion nictures, with midweek changes of bill, is proving a huge success. The new \$2,000,000 municipal anditorism opened Feb. 18 with a concert by the Fhiladelphia Orchestra of ninety, Madame Rembrich, and Signor Pinh (illy. Four thousand people attended and receipts were close to \$18,001, the lightest price in the little point of the position of the court of the position of the position

SALT LAKE CITY

At the Salt Lake Feb. 18-15 Alma, Where Do You Live? to light business. Gardner-Cleopatra pictures Feb. 17-19 at the Gardner-Cleonatra nictures Feb. 17-19 at the Gardner.
Week of Feb. 9 William J. Kelly co. in Dorothy Vermon of Haddon Hall at the Colonial.
Edyth Lyle, the new leading woman, made a dainty and antisfying Dorothy.
Good vandeville reigned at the Orobeum week of Feb. 2.
Extremely popular vandeville was at the Empire during week of Feb. 2.
After the collapse of the Alien Ourtis Froites (musical comedy co.) the Garrick was dark until Feb. 1; when ouened by the Reynolds and Ross co. in The Giri from Laramie.

O. E. JC INSON.

NEW ORLEANS

NEW ORLEANS

Officer 666, by a capable co., was seen at the Tulane Feb. 16-22, and played to excellent attendance. Fritisl Scheff Feb. 23-March 1.

At the Daunhlae Feb. 23-March 1 A Butterfity on the Wheel nerved a good feature. Walker Whiteside Feb. 23-March 1.

A fair co. at the Orescent presented in an intelligent manner The Trail of the Lossione Pine Feb. 16-22. Attendance good. The Blosary Feb. 23-March 1.

The Percebi-dynamics Stock co. put on Thorns and Orange Blossoms at the Lyric Feb. 16-23. The entire co. is doing excellent work, and is entitled to the large taironase extended it. An Ornham's Frayer Feb. 25-March 1.

At the Oresenvall Thesites of co. doing business under the name of The Travelers Burlesque co., held the same of The Travelers Burlesque co., held the Set Ornhaum for week of Feb.

ent reports reach us from Havana as to ceas of our local opera co. new showing J. M. Quistano.

Schenectady is supporting two stock companies with satisfactory results. Ethel Grey Terry and the Malley-Denison company, including Frank Charlton and Carl Gerrard, were seen in A Woman's Way last week, and The Man from Home the current week, while over at the Mohawk Mrs. Wiggs of the Cabbage Patch will, for the first time in Schenectady's stock history, have completed on Saturday two weeks of record houses, with Blanche Chapman in her original role. Frank Lord is the most popular member in the roster and is seen to excellent advantage.

BROOKLYN

Robert Loraine and Emily Stevens made their nitial bow this season to Brookivn theatermore a Not For Sale at the Montauk.

Bought and Paid For made its second Brookivn visit this year at the Majestic, but with no entirely different cast. Charles Millward as seen as Robert Stafford. Instead of Charles lichmond and Julie Herne essayed the role of Irignia Blaine.

Robin Hood, presented by the De Koven Opera o, at Teller's Broadway. Henrietta Wake-eld carried away the lion's share of the hons, while many other notables were seen in the ist.

The Kingdom of Destiny presented by Ma

Kingdom of Destiny, presented by Ed-Davis and co., proved to be an artistic tic headliner for B. F. Keith's Orebeum. Louis James. Grace Van Studdiford. Went Durran. Gertrude Vanderbilt and George, and Dave Brothers made un the rest of ogramme.

INDIANAPOLIS

Thurston played a successful week's engagement at the Park Feb. 17.22. Will Deming in The Fortuse Hunter Feb. 24-March 1.

The Lion and the Monse, the current attraction at the Colonial, by the Holden Players, drew large audiences. Are You a Mason't Feb. 24-March 1.

Festival week at Keith's, with eleven instead of eight acts, did a big week's business. Sam Chin and Mary Marble in The Land of Dykes, the Berrens, Galett's Monkers Joe Whitehead and, Halligan and Sykes were the favorites. Mischoette Kokis. George Roland and co. in Fixing the Furnace. Four Koners Brothers. Andrew Keily, Romaio and Delano, and Hawthorn and Burt beased.

Edna Aug. of The Silver Wedding co., was the greest of Ars. Jean M. Catterson during the chart of the Colonial Sylver Wedding Co. The Colonial Sylver Wedding Co. The Colonial Sylver Wedding Co. The Silver Wedding Co. The Colonial Sylver Wedding Co. The Dirthday and Colonial Sylver Wedding Co. The Dirthday anniversary of William Faversham was celebrated on the stage after the matheway of the Murat: Ned S. Hastings, manager of Keith, and Lalonel Belmore, of the Faversham was celebrated on the stage after the matheway of the Murat: Ned S. Hastings, manager of Keith, and Lalonel Belmore was given in his Harry Lauder, the State house with Manager Fred J. Dalley, of the Murat, and called on Governor Raiston, to on the Inconservation on the State house with Manager Fred J. Dalley, of the Murat, and called on Governor Raiston, to on the Inconservation on the State house with Manager Fred J. Dalley of the Murat, and calle

COLUMBUS, OHIO

Mrs. Fiske and the Manhattan co offered The High Road, at the Hartman, Feb. 18, 19. The production was excellent: fine business. Bouss's opera. The Glassblowers niessed small audiences at the Southern Feb. 14, 15. Rainsy's pictures and sood houses Feb. 17-22. Mrs. Lealle Carter Feb. 34, 25. Strong vandwille bill at Kelth's headlined by Mile. Dasic. who, on account of a sprained knee, was forced to retire from her co, after the Monday performances. Will Demming, a local tavorite in The Fertune Hunter, at the High Street Feb. 20-39. New York Phitharmonic Society, with Marie Rappold as soloist, Feb. 20, Memorial Hall.

L. G. Latham.

SPRINGFIELD, MASS.

Aldrich, Muriel, Loellie Armstrong, Alice Arthur, Emsy Alton.
Burnham, Runics, Pearl Brown, Lorrine Buchauss, Gertrude Bryan, Marie Booth, Fay Banter, Fauline Bradshaw, Anna Bers, Lottie Burns, Ariette Bascom, Janet Beecher, May Boley, By-elm Beerbohm.

er. Pauline Bradshaw, Anna Berg. Lottle Burks.
riette Bascon, Janet Beecher, May Boley, Brita Beerbohm.
Chester, Alma, Josephine Claffin, Matilda Codrelly, Hattle Carmontelle, Mary Condon, Bassie
lives, M. Collina.
De Laer, Leish, Carrie De Mar.
Bames, S. Mons, Mrs. A. J. Edwards, Mrs.
dwin Byans, Constance Barke.
Flint, Hasel. Anna E. Fay. Carolyn Priend,
irs. A. T. Fraser.
Greatwood Lisette, Marie Gebhardt.
Harries, Mildred, Verona Hampton, Gladys
eight, Pheche Hines, Lillian Haselhurst, Ethal
iambeich, Minnie P. Hey, Florence Hartley,
agnes Herndon.
Irving, Evangeline,
James, Frankle, Katherine Jameson.

trving, Evangeline, James, Prankle, Katherine Jameson, King Allee, Mrs. Geo. Knight, Des

Celly.

Louis, Madeline. Lottis La Claire. Claudia Lucas. Lillian Lawrence. Lotts Linthieum, Maudambert. Mildred Lowell. Georgian Laurence, Grace F. Lynch. Ines Lawson. Meade. Ads. Marcaret Merriman. Kats Mason. Meade. Ads. Marcaret Merriman. Rats Mason. Michols, Anna. Billie Norton. Mary Northcois. Michols, Anna. Billie Norton. Mary Northcois. Obell. Maude. Vera Cleott. Mrs. P. J. Olney. Piers. Gwendolyn. Poliy Prim. Ray. Jassie. Adell Ritchie. Bears. Eelds. Leslie Stose. Marcell Scott. Sons Stater. Verpe S. Sterling.
Talbot. Edith. Gladys Turner, Grace Turner, tup Tosker.

n Tosker. Von Kaufman, Ella. Washburn, Grace, Dale Winter.

Austin, Leelie, Jas. Ayres, R. J. Adams, P. gundel, Carl Axsell, Alnaworth Arnold, Bewere, Ches. Beckman, Hobert Bright, im Burton, A. W. Basseconh, P. J. Butler, win Burns, Fred Buser, Colones Baker, Paul Arthur Bertheete, John Butler, Inig Brustler, Inig B seci.
Conn. J. Anson. Allan Campbell, Duncan Clark, dwin Caldwell, Crockett and Kant, Will Chateriop, Lyaver Chambers, Daly, Maurice, Fracteries Daley, Howard Dary, Wan, Dunlay, Arthur De Voy, Frank Denborne, Geo. Dunsart, Harry Dedd, J. A. Dewsy, Elikas, H. E. Fulten, Chan, Frey and Pields, Wilfred Forsers.

Gramileh, Chas. B. A. Gilder, Chas. Grape-in, By. Gould, Robert Grau, Leonard Grover, cha Osty. Hamilton, Clinton, Frank Heller, Wm. J. Hew-Hamilton, Clinton, Frank Heller, Wm. J. Hew-t. Henry W. Hartmuller, Max Bodman, Bur-ol Hinton, Geo. Harcourt. Jefferson, Joseph, Daniel Jarrett, Dave Jones.

ton Histon, Geo. Marcourt.

Jefferson, Joseph. Daniel Jarrett, Dave Jones.

Jefferson, Joseph. Daniel Jarrett, Dave Jones.

Jan. Jerrard.

Jan. Jerrard.

Jan. Jerrard.

Jan. Jerrard.

Jan. Jerrard.

Kilbride Perer. Mr. Kane. Lew Krouse. Mr.

Kraft-Walton. Geo. Kunkel. Otto Kaestner.

Lorrance. David. Frank Leo.

Lorrance. David. Frank Leo.

Lorrance. David. Frank Leo.

Lorrance. March. Prank Leo.

Jenes. Karl. Hyan Marsh. Chas. Miller. L.

Marcrave. Fred Mooely, Oeo. L. Moore. March.

Macchemott. F. D. McRaise. J. B. McDonald.

O'Connor. Berbert. Enseme Ormoods.

Feterson. F. V., Almas Peltier. Roy Phillips.

D. Fooner.

Guinlan. Nell.

Himny. Jack. Arthur Rosa. Batward Biley.

Frank Haymood. Ed. Arthur Rosa.

Smitheld. Harry. P. D. Standing. Chester

Mylocker. Haberd. Doc. Travers. G. B. Tebb.

Winch. Merlin.

Winch. Proderick

Wriet. Albert. Wilectedt. Chas. Walsot.

Frank Weaver, Mr. Wilect. Chas. Walsot.

Frank Weaver, Mr. Wilect. Chas. Walsot.

DATES AHEAD



Managers and agents of traveling companies and correspondents are notified that this department closes on Priday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ADAMS. MAUDE (Charles Frohman): Cleve-iand. O. 24-March 1. Chicago, Ill., 3-15. ALBEI BILL: St. Louis. Mo. 23-March 1. ABLISS, GEORGE (Lépher Co.): Philadelphia. Pa., Feb. 24-March 22. AT BAY (Messrs. Shubert): Buffaio, N. Y., 24-March 1. AT BAY (Messrs. Shubert): Buffalo, N. Y., 24-March 1.

BABY MINE (William A. Brady): Detroit, Mich., 24-March 1.

BABY MINE (Eastern; Wm. A. Brady, Ltd.): Newark, G. 26. Zamesville 27. Washington, Newark, G. Williams, M. Y. A. March 1.

Wissellin 2.

Harrisburg 6. Hanover 7. Lancaster 8. York 10. Lebanon 11. Phoenixylle 2.

BABY MINE (Southern: Wm. A. Brady, Ltd.): Natchitoches, La., 26. Monroe 27. Vicksburg, Miss., 28. Greenville March 1. Clarksdale S. Helems, Ark. 4. Paris, Tenn. 5. Union City 6. Paducah, Ky., 7. Cairo, Ill., 8. Princeton, Ky., 10. Hopkinsville 11. Clarksville, Tenn. 6. Paducah, Ky. 7. Cairo, III. 8. Princeton. Ky. 10. Hopkinsville 11. Clarksville, Tenn. 12.

BACHELOR'S HONEYMOON (Glison and BradBeld: Phoenix. Aris., March 1, 2. Mesa 3.
Temps 4, Tucson 6, Benson 7, Bisbee 8, Douzlag 6, Clifton 12.

BRN-HUE (Klaw and Erlanser): St. Paul,
Minn., 24-March 1.

BRVERLY OF GRAUSTARK (A. G. Delamatee): Banid City. 8, Dak., 26. Pierre 27.
Huron 28. Brookinss March 1.

BIRD OF PARADISE (Oliver Morosco): London. Ont., 21.

BLAIR. EUGENIA (G. N. Nicolai and Adelaide
French): Kansas City. Mo., 24-March 1.
Omaha, Neb. 4. 5. Alton. III., 8.
BLINDNESS OF VIRTUE (William Morris):
Chicago, III. Nov. 25-March 6.
BUE BIRD (Messrs. Shubert): St. Louis. Mo.,
24-March 1. Louistlie, Ky., 5-6.
BUG BIRD (Messrs. Shubert): St. Louis. Mo.,
24-March 1. Louistlie, Ky., 5-6.
BUG HIRD (Messrs. Shubert): Bt. Louis. Mo.,
24-March 1. Louistlie, Ky., 5-6.
BUG HIRD (Messrs. Shubert): St. Louis.
BUG HIRD (Messrs. Shubert): St. Louis.
BUG HIRD (Messrs. Shubert): St. Louis.
BREWNTER'S MILLIONS: Van Wert, 0. 26.
BREWNTER'S MILLIONS: Van Wert, 0. 26.
BRIDAL PATH (E. J. Bowes): New York city
Feb., 18—Indefinite.
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Savannab. Ga., 26. 27. definite.
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Savannah. Ga. 26. 27.
Charleston S. C. 28. Augusta Ga. March.
Columbia, S. C., 3. Sparianburg 4. Asheville.
N. C., 5. Charlotte 6. Greensboro 7. Raleith
B. Durham 10. Danville. Va. 11. Norfolk 12. BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady); San Francisco, Cal., 17bert and Brady); San Francisco.

March 1.

BURKE, BILLIE (Charles Frohman); Bridgenort Conn., 28. Waterbury 27. Hartford 28.

March 1. Washington, D. O. 3-8.

MITTERFLY ON THE WHEEL (Meears, Shubert and Waller); Louisville, Kv., 23-26, Oclumbus, O., 27-March 1. Detroit, Melch, 3-8.

BUTTERFLY ON THE WHEEL (Meears, Shubert and Waller); San Antonio, Tex., 28March 1. lumbus O. 27-March I. Detroit. Mich., 3-8.
BUTTERFLY ON THE WHIREL (Meapers. Shubert and Waller): San Antonio. Tex., 28-March I.

CARTER, MRS. LESLIE (John Cort); Columbus, O. 24-26. Indianapolis, Ind., 27-March I. Chicago, Ill., 2-29.

CHERRY CHARLES. AND MARIE DORO (Charles Frohman); New York city Jan., 23-March I. Chicago, Ill., 3-15.

CHILDREN OF TO-DAY (Cohan and Harris): Baltimore Md., 24-March I.

CITY THE (United Play Co.); Holton, Kan., 26. Horton 27. Falls City, Neb., 28. Plattymouth March I. Creston, Ia., 2. Red Oak S. Bedford 4. Oscosia 5. Ames 6, Webster City T. Waterioo S. Moline, Ill., 9. Washington, Is., 10. Muscatine, Il. Kewanee, Ill., 12.

CLARK, DELLA J., F. Sullivan); Marlin, Tex., 26. Waco, 27. Corsicana, 28. Dajlas March 1.

Ft. Worth 3. Terrell 4. Greenville 5. Paris 6. Sherman, T. Tex., 26. Waco, 27. Corsicana, 28. Dajlas March 1.

Y. March 6.8.

OGHAN, GEORGE M. (Cohan and Harris) New York eity Sept. 25-March 1. Brooklyn, N. Y., 10-18.

COLLLER. WILLIAM (Lew Fields): New York city Sept. 25-March 1. Brooklyn, N. Y., 10-18. DATORIETER OF HEAVEN ILLEGIST to ... Aucaso. III. Feb. 10-March 8. Baltimore, Md.,
10-15.
DIVORCE QUESTION (Rowland and Olifford):
Cincinnati, O., 23-March 1.
DIVORCE QUESTION (Gaskill and MacVitty):
Mason City, Ia., 26. Algona 27. Ft. Dodge 28.
DIVORCE QUESTION (Central: Rowland and
Olifford): Mt. Sterling, III., 26. Winchester
27. Taylorville 28. Alton March 1. Belleville
2. Centralia 3. Marion 4. Benton 5. Mt. Vernom 6. Vincennes, Ind., 8. West Raden 9.
Washington 10. Hicomington 11. Bedford 12.
DREW, JOHN (Charles Frohman): Ohicago,
III., Feb. 17-March 1. Indianapolis, Ind., 8.
4. Lexington, Kv. 5. Louisville 6-8.
EVERYWOMAN (Henry W. Savage): Chicago,
III. 16-Indefinite
EVERTWOMAN (Henry W. Savage): Memphis,
Tenn, 26-March 1.
EXCUSE ME (Eastern: Henry W. Savage): OUNE ME (Eastern; Henry W. Savage); orning, N. Y., 26, Hornell, 27, Bradford, Pa., 28.
AIRBANKS, DOUGLAS (Coben and Harris): Chicago, III. Jan. 27. March 1.
AMILT, THE (Bruno and Chaterton): Elma. 1a. 26, St. Ansar 27. Lyis, Minn. 28, Norwood, 1a. March 1. Plymouth 3, Nora Springs 4, Marble Rock 5, Greene 6. Cjarksville 7, Trinoll 8, Prefericksburg 10, Sumner 11, Allison 12.
ANNUS FIRST PLAY (Messrs. Shubert): New York city Sept. 18—indefaults. son 12.

NNYS FIRST PLAY (Messrs. Shubert):
(ew York city Rept. 16—indefinite.
RNUM. DUSTIN (A. H. Woods): Atlanta.
a. 24-26, Chattanooga 27, Lexington, Ky.

FARNUM, MARSHALL (Farnum and Denne-netta): Frankfort, Ind., 26, Elwood 27, Mun-cic 28, Van Wert, O., March 3. FAUST (Manley and Campbell'a): Newton, Kan. 26, Iola 27, Farsons March 1. PAVERSHAM, WILLIAM (Leonard J. Galla-gher): Kansas City, Mo., 24-March 1, Omaha, PAVERSHAM. WILJAM (Leonard J. Gallagher): Kanasa City, Mo., 24-March 1, Omaha, Neb., 6, 7FEALY, MAUDE (John Gort): Providence, FEALY, MAUDE (John Gort): Providence, City Jan. 7—Indefinite. FINE FEATHERS (H. H. Frasee): New York City Jan. 7—Indefinite. FISKE, MRS. (Harrison Grey Fiske): Pittsburgh, Pa., 24-March 1, Elmira, N. Y., 3, Ithaca 4, Geneva 5, Wilkas-Barre, Pa., 6, Heading 7, Atlantic City, N. J., 8, Philadelphia, Fa., 10-22. FOOL THERE WAS (G. D. Johnstone): Chicago, Ill., Feb., 9-March 1, Cleveland, C., 2-8, Buffalo, N. Y., 11-15. FRECKLES (Co. A. A. G. Delamater): Philadelphia, Pa. Feb. 10—indefinite. Philadelphia, Pa. Feb. 10—indefinite. Principles (Const.) And Control of FRECKLES (Coast: A. G. Delamater): San Bernardino Cal. 26. Pomona 27. Riverside 28. Santa Ana March 1. San Dieso 2, Pasadena 3. Oxnard 4. Santa Barbara 5. Ventura 6. FRECKLES (Co. D: A. G. Delamater): Rockingham. N. C., 28. Darlington, S. C., 27. Florence 28. Sumter March 3. Camden 4. Lancaster 5. Chester 6. Venturia 7. Laurena 8. Pelser 10. Anderson 11. Greenwood 12. Percenter 5. Chester 6. Chester 7. Canden 11. Greenwood 12. FRECKLES (Eastern; A. G. Delamater): Portland, Ind., 26. Decatur 27. Auburn 28. Kalamasoo, Mich., March 1. Benton Harbor 2. Charlotte 6. Lansing 7. Grand Baolds 8. 9. Big Randins 10. Loditarton 16. Gandens 8. PHECKLES (couthern 16. Gandens 8. PHECKLES (couthern 16. Gandens 8. PHECKLES (couthern 16. Gandens 8. Ville 28. Greenville March 1. Spartanburg 3. Asheville, N. C., 4. Charlotte 5. Faretteville 7. Wilminston 8. Newbern 10. Goldsbore 11. Bocky Mount 12. GARDEN OF ALLAH (Liebber Co.): Boston. Mass., Jan. 13. April 5. GET-RIOH-GUICK WALLINGFORD (Cohan and Harris): Brunswick, Me., March 4. GET-RIOH-GUICK WALLINGFORD (Harold Ashton): Auckland, New Zealand, 24-March 8. Sydney, Australia, 15.—Indefinite, GET-RIOH-GUICK WALLINGFORD (Cohan and Harris): Toledo, 2. Zandarch 1. Gandens 28. Thomasville March 1. Gill. Green 16. Chester 16. Gent 16 March 1.

RAUSTARK (United Play Co.): Denver, Colo. 23-March 1. Provo. U. 3. Mt. Pleasant 4. Ephrain 5. Mantl 6. Richfield 7. Enreka 8. Blugham Canon 9. Ozden 10. Brizham 11. Preston. Ids. 12. Lowan, U. 18. REAT DIVIDE (Primrose and McGillan): Moberly, Mo. March 1. Quincy. III. 2. Moberty, Mo., March 1. Quincy, III., 2. Springfield B., PLAYERS: Silver City, N. Mex., ACKETT. NORMAN: Louisville. Ky., 23-March 1. HEARTS ADRIFT; Corning N. Y., 23. HILLIARD, ROBERT (Klaw and Erlanger); New York elty Dec. 24—indefinite. HINDLE WAKES; Chicago, III., Peb. 4—March 1. March 1. Peb. 4— March 1.

Printrose: Chicago, III., 24-March 1. HOUSE OF A THOUSAND CANDLES (C. S. Primrose); Chicago III. 24-March I.

HUMAN HEARTS: Rochester, N. Y., 27-March I.

HUMAN HEARTS: Rochester, N. Y., 27-March I.

HILLINGTON, MARGARET (E. J. Rowes); Galveston, Tex., 26. Beaumont 27. Port Arthur 28. Lexington, Ky., 10. Huntington, W. Va., 11. Clarksburg 12.

IN OLD KENTUCKY (Litt and Dingwall); Chicago, III., Feb. 16-March I.

RISH PLAYERS (Labler Co.); New York city Feb. 16-Indefinite.

RVING PLACE (Dr. Baumfeld); New York city Feb. 16-Indefinite.

RVING PLACE (Dr. Baumfeld); New York city Feb. 26-Indefinite.

RWIN, MAY (Lichler Co.); New York city Feb. 26-Indefinite.

KELJERD, JOHN E. (L. M. Goodstadi); New York city Feb. 28-Indefinite.

KELJERD, JOHN E. (L. M. Goodstadi); New York city Feb. 3-Indefinite.

KILJERD, JOHN E. (L. M. Goodstadi); New York city Feb. 3-Indefinite.

KILJERD, JOHN E. (L. M. Goodstadi); New York city Feb. 3-Indefinite.

KILJERD, JOHN E. (L. M. Goodstadi); New York city Feb. 3-Indefinite.

KILJERD, JOHN E. (L. M. Goodstadi); New York city Feb. 3-Indefinite.

KILJERD, JOHN E. (L. M. Goodstadi); New York city Feb. 3-Indefinite.

KILJERD, JOHN E. (L. M. Goodstadi); New York city Feb. 3-Indefinite.

KILJERD, JOHN E. (L. M. Goodstadi); New York city Feb. 3-Indefinite.

KILJERD, JOHN E. (L. M. Goodstadi); New York city Feb. 3-Indefinite.

KILDIN AND THE MOUSE (United Play Oo.); Pomeroy, O., 26. Neisconville 27, Wellston 28, Jackson March 1. Chilliothe 3. Washington C. H. 4. Arcanum S, Urbana 10, Kenton 11, Lima 12.

LITTLE WOMEN (William A, Brady); New York city Cet. 16-March 1.

LORALNE, 26-March 8.

LOYTTERY MAN (Merle H. Norton); Palsatine, Text. 26. Brysan 27, Mart 28, Marlin March 1.

MADAME X: Boone, 12, 28, Grinnell 27, March 8.

LOYTTERY MAN (Merle H. Norton); Palsatine, Text. 26. Brysan 27, Mart 28, Marlin March 1.

MADAME X: Boone, 12, 28, Grinnell 27, March 8.

LOYTTERY MAN (Merle H. Norton); Palsatine, Text. 26, Brysan 27, Mart 28, Marlin March 1.

MADAME X: Boone, 12, 28, Grinnell 27, March 8.

LOYTTERY MAN (Merle H. Norton); Palsa

MANCHESTER PLAYERS (Miss Horniman):
Montreal Cam., Feb. 11-March 15.
MAOLEAN HAMPORD - TYLER - DROFYAH:
Washington, D. Q., 24-March 1.
MANN, LOUIS (Werba and Luescher): Tulsa,
Okia., 28, Enid 27, Guthrie 28, El Reno March
1, Okiaboma City 3, Muskowe 4, McAleater 5,
Ardmore 6, Denison, Tex., 7, Ft. Worth 8,
Dallas 10, 11, Waco 12.
MANTELL, ROBERT B. (Wm., A. Brady):
Worcoster, Mass., 24-March 1,
MASON, JOHN (Charles Frohman): Washington, D. C., 24-March 1, Baltimore, Mc., 3-8,
New York city 9-22.
MANTER MIND (The Common March 1)
MASON, JOHN (Charles Frohman): Washington, D. C., 24-March 1, Baltimore, Mc., 3-8,
New York city 9-22.
MANTER MIND (The Common March 1)
MASON, JOHN (Charles Frohman): New
York city 5-28.
MANTER MIND (The Common March 1)
MASON, JOHN (Lawer)
MARCH MIND (Lawer)
MASON, JOHN (Lawer)
MASON, JOHN (Lawer)
MASON, JOHN (Lawer)
MASON, JOHN (Lawer)
MILLER HENRY (Klaw and Erlanger): Chicaso, Jil., Feb. 3-March 1, Cleveland, Q., 3-8,
MISSOURI GIRL (Norton and Rith's): Temple,
Aris, 26, Messa 27, Tucson 28, Douglas March
1, Bisbee 2, Silver City, N. Mex., 15,
MRS. WIGGS OF THE CABRAGE PATCH
(United Play Oo.): Alton, III., 28, Centralia
27, Olemy 28, Bedford, Ind., March 1, West
Baden 2, Indianapolis 3-8, Dayton, O., 6-8,
Oslimbius 10-12.
MAZIMOVA, MME (Charles Frohman): Chicaso, III., Feb. 3-March 1, Pitisburgh, Pa.,
Obirs, Pa. S. 44-March 1, Both 1, Philadelphis, Pa. S. 44-March 1, Both 1, Philadel-Caso, III., Feb. 3-8. OFFICER 666 (Coban and Harris): Philadel phia, Pa., Feb. 24-March 8, Boston, Mass. Pensacola, Fish. Struingham 3-8.
O'HARA, FISKE (Augustus Pitco, Jr.): Cleveland. O. 24 March 1.
OLD HOMESTEAD (Frank Thompson): Brooklyn. N. Y., 24-March 1. Philadelphis. Pa. 3-15.
OLD HOMESTEAD (Frank Thompson): Ft. W. Thompson 1. Philadelphis. Pa. 3-15.
OLD HOMESTEAD (Frank Thompson): Ft. W. Thompson 1. Philadelphis. Pa. 3-15.
OLD HOMESTEAD (Frank Thompson): Ft. W. Thompson 1. Philadelphis. Pa. 3-15.
OLD HOMESTEAD (Frank Thompson): Ft. W. Thompson 1. Philadelphis. Pa. 3-16.
OLD HOMESTEAD (Frank Thompson): Ft. W. Thompson 1. Philadelphis. Pa. 3-16.
OLD HOMESTEAD (Frank Thompson): Ft. W. Thompson 1. Philadelphis. Pa. 3-16.
OLD HOMESTEAD (Frank Thompson): Ft. W. Thompson 1. Philadelphis. Pa. 2-indefinite.
OVER NIGHT (William A. Brady, Ltd.): Cbl. Cago. III. 23-March 1. Parmose): La Crosse, Wis. March 2. Philadelphis. Pa. 2-Philadelphis. Pa. 2-Philadelphis. Pa. 2-Philadelphis. Pa. 2-Philadelphis. Pa. 2-Philadelphis. Philadelphis. Pa. 2-Philadelphis. Philadelphis. Philad Breds 0. SERVANT IN THE HOUSE (Marie H. Norton); Steubenville, O., 26, Pomeroy March 3, Ports-Steubenville, O. 26, Pomeroy March 3, Portamouth 7
SHEA THOMAS E. (A. H. Woods): Buffalo,
N. 7, 24-March 1,
NHEPHERD OF THE HILLS (Gaskill and Macvitty): Toronto, Can. 24-March 1,
SHEPHERD OF THE HILLS (Gaskill and Macvitty): Rich Hill, Mo., 26, Butler 27, Warrensburg 28,
SHEPHERD OF THE HILLS (Gaskill and



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Ind., 27. Mt. Verton 28.

SHEPHERD OF THE HILLS (Gaskill and Mac Vitty): Saranac Lake, N. Y., 27. Piette-burg 28.

SILVER WEDDING (H. H. Frazer): Detreit, Mich., 24-March 1.

SIS HOPFINS. Rochester, N. Y., 24-26, Syvactes 27-March 1.

SIS HOPFINS. Rochester, N. Y., 24-26, Syvactes 27-March 1.

SOTHERN E. H., AND JULIA MARLOWE (Messrs. Shubert): Minneacolis. Minn., 24-March 1.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Minneacolis. Minn., 24-March 1.

SPY. THE (Charles Fromman): New York city Jan. 13.—Indeednite.

STAHL. ROSE (H. B. Harris, Inc.): St. Louis, Mo., 24-March 1, Kanasa City 3-8, St. Lossen, 10. Des Moines, Ia., 11, Omaha. Neb., 12, 12.

SPY. THE (Charles Fromman): New York city Jan. 13.—Indeednite.

STAHL, ROSE (H. B. Harris, Inc.): St. Louis, Mo., 24-March 1, Kanasa City 3-8, St. Lossen, 10. Des Moines, Ia., 11, Omaha. Neb., 12, 12.

STARR FRANCES (David Belasce): Richmond. Va., 25, 26, Charleston, S. C., 27, Savanab. (Ga. 28, Jacksonville, Fla., March 1, STOP THIEF (Obhan and Harrin): New York city Dec. 20—Indefinite.

TALKER, THE: Baltimore, Md. 24-March 1, TAYLOR, LAURETTE (Oliver Morosco): New York city Dec. 20—Indefinite.

TALKER, THE: Baltimore, Md. 24-March 1, March 1, Waynesville 4. Atlants 5. Chema 7.

Elimwood 10. Canton 12.

THIEF (Primrose and McGillan): Biremingham. Ala., 24-March 1, Chattanocya, Tensa, 3-4.

Knoxville 6-8, Richmond, Va., 16-15.

THIRD DEGREE (Rastern: United Play Co.): Rection, O., 26, Upper Sandusky 27, Beograp. 28. Wooster March 1, Akron 8-5, Warren 4.

Niles 7, Alliance 8, Circleville 10, Weitsten 11. Ironton 12.

THIRD DEGREE (United Play Co.): Tensaw. Tex. 28. Recenban 27, Austin March 1.

TRICKTON KING (United Play Co., Inc.): Tensaw. Tex. 28. Recenban 27, Austin March 18.

TRICKTON KING (United Play Co., Inc.): Tensaw. 24.

Hamilton, O., 21, March 1, Austin March 2-8.

TRICKTON KING (United Play Co., Inc.): Tensaw. 24.

Hamilton, O., 21, March 24. March 25.

Hamilton, O., 21, March 24. March 25.

Hamilton, O Man., Can., 27-March 1, Obicago, Hl., 5—indefinite.
WARFIELD. DAVID (David Belasco): Salt Joke City U. 24-28, Cheronne. Wyo., 38.
University of the Communication of the City Nov. 24-28, Cheronne. Wyo., 38.
WHITE SINTER (Albert Patterson): Gissoftwa. Moni., 28, Diekinson. N. D. 37, Bismarck 28, Jamestown March 1, Valley City S. Carrington 4, Harvey 5, Minot 6, Devil's Lake 7, Larimore 8, University 6, Minot 6, Devil's Lake 7, Larimore 8, The Communication of the City S. Carrington 1, Canada 1, Montaoner 1, Lake 1, Montaoner 4, Birmingham 5, Atlanta, 1, Lake 1, Philadelphia, Pa., 10-22.

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True economy does not mean buying the thing that is cheapest in the beginning. It's buying the thing that is cheapest in the cod. Don't buy the theatrical trunk that is cheapest to buy. Buy this can that is Cheapest to Duy. Buy this can that is Cheapest to Duy. Buy this can that is Cheapest to buy. Buy this can that is Cheapest to buy. Buy this can that the rough me (and abuse) it's bound to got, and the most cerviceabus, to insure many years of survice. What you need is the trunk that coats you the least for ten or more years' use. In short—SUY A BAL FIBRE TRUNK.

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WILSON, Al. H. (Sidney R. Ellis): Newark. O. 25.

WITHIN THE LAW (A. H. Woods): New Haven: Conn. 24-March 1. H. Woods): New York City Sept 1. Law (A. H. Woods): New York City Sept 1. Law (A. H. Woods): New York City Sept 1. Law (A. H. Woods): New York City Sept 1. Law (A. H. Woods): New York City Sept 1. Law (A. H. Woods): New York City Sept 1. Law (A. H. Woods): New York City Sept 1. Law (A. H. Woods): New York City Dec. 25. Louisville 27-March 1. YEARS OF DISCRETION (David Belasco): New York City Dec. 25. Louisville 27-March 1. YEALOW JACKET (Harris and Selwyn): Boston, Mass., Feb. 24-March 5.

PERMANENT STOCK CADEMY: Jersey City N. J.—indefinite, CADEMY OF MUSIC (William Fox); New York city Dec. 2—indefinite, LCAZAB: San Francisco, Cal.—indefinite, MERICAN: Spokane. Wash.—indefinite, MERICAN THEATER: Philadelphia, Pa.—indefinite. BAILEY-MITCHELL: Seattle. Wash.—indefi-BILE
BAKER PLATERS: Portland, Ore.—Indefinite.
BAKER PLAYERS: Lima, O.—Indefinite.
BARRETT PLAYERS: Lima, O.—Indefinite.
BIJOU: North Adams, Mass.—Indefinite.
BISHOP PLAYERS: Oakland, Cal.—Indefinite.
BISHOP PLAYERS: Oakland, Cal.—Indefinite.
BISHOP PLAYERS: Oakland, Cal.—Indefinite.
BUHLERS-SARINE (A. G. Delamater): Toledo,
O. Feb. 10—Indefinite.
BURRANK (Oliver Morosco): Los Angeles. Cal.—Indefinite. BURBANK -indefinite. BURNS. PAUL: Philadelphia, Pa., Oct. 21-indefinite. CASTLE SQUARE (John Craig): Boston, Mass. CASTLE SQUARE (John Uraiz): Boston, Mass.
—indefinite.
CHASE-LISTER (Northern: Glenn P. Chase):
Butte. Mont., Nov. 17—indefinite.
COLONIAL (Cortland Hookins): Charlottetown.
P. E. Can., Nov. 18—indefinite.
CONNESS PLAYERS (C. L. Conness): Wilmington, Del.—indefinite.
CORNELL-PRICE PLAYERS. Paducah.
Jan. 13—indefinite.
CRESCENT: Brooklyn. N. Y.—indefinite.
CRESCENT: Brooklyn. N. Y.—indefinite.
DAVIN. HARRY: Pittsburgh. Pa.—indefinite.
DAVIN. HARRY: Indefinite.
EMPIRE: Holvoke Mass.—indefinite.
EMPIRE: Holvoke Mass.—indefinite.
EMPIRE: PLAYERS: Pittsbeld, Mass.—indefinite. MPIRE THRATER: Providence, R. I.-indefinlie. EVANSTON: Evanston, Ill.—indefinite. GARSIDE: Paducah, Kr.—indefinite. GAYETY: Hoboken, N. J.—indefinite. GLASER, VAUGHAN: Cleveland, O., Jan, 13 —indefinite.
GLASS: El Paso, Tex.—indefinite.
GOTHAM: Brooklyn. N. Y.—indefinite.
GOTHAM PRODUCING: Schenectady. N. Y.— GRAND OPERA HOUSE: Brooklyn. N. Y.-in-GREENPOINT: Brooklyn, N. Y.—indefinite. HARLEM OPERA HOUSE: New York city—in-HATHAWAY'S: New Bedford, Mass.—indefinite, HAYWARD, GRACE: Oak Park, Ill,—indefinite
HOLDEN (Holden and Edwards): Indianapolis,
Ind., Nov. 18—indefinite.
HOLDEN (Holden and Edwards): Cleveland, O. HORNE: New Castle, Pa.—indefinite. HUNTINGTON, WRIGHT: South Bend, Ind.— NATIONAL: Niagara Falls, N. Y .-- indefaulte.
IRIS: Tampa, Fla.—indefinite.
JEFFERSON THEATER (Julius Kahn): Port-land, Me., Jan. 21—indefinite.
UNKAU (J. B. Rejebert): Milwaukee, Wis.— WILLIAM J.: Salt Lake City, U .indefinite,
KELLY, WILLIAM J.: Sait Lake City, U.—
indefinite,
KELLY, STERMAN (Harry B. Sherman): Superior, Wis.—Indefinite,
KING-LYNGH: Manchester, N. H.—Indefinite,
KING-LYNGH: AND GAZZOLO: Baltimore, Md.—in-KIJNT AND GAZZOLO: Baltimore, Md.—in-definite, KIJNT AND GAZZOLO: Newark, N. J.—in-definite, IANG, EVA (O. D. Woodward): Omaha, Neb., Feb. 9—indefinite, LATIN(ORF.LEIGH: Roanoke, Va.—indefinite, LAWERNCK, DEL; Vancouver, B. C., Can.— Indefinite.
LONERGAN, LESTER: Lowell, Mass., Feb. 10 -Indefinite. LORCH, THEODORE: Passaie, N. J.—Indefinite.
7.VCEUM: Allentown, Pa.—indefinite,
M.CDOWELL, WALTER: Grand Rapids, Mich.,
Jan. 25.—indefinite,
MAJESTIC: Evansville, Ind.—indefinite,
MAJESTIC: Rouscon, Tex.—indefinite,
MALLEY-DENISON (W. E. Malley): Fall River,
MALLEY-DENISON: Lawrence, Mass.—indefi-MALLEY-DENISON: Troy, N. Y., Dec. 30-in-MALLEY-DENISON: Schenectady, N. Y., Jan. 27—Indefinite.

ANHATTAN PLAYERS (G. E. Brown): Trenton, N. J.—indefinite.

MORISON, ILNDSAY: Lynn, Mass.—Indefinite.

MORISON (Oliver Morosco): Los Angeles, Cal.,

Jan. 6.—indefinite.

NORTHAMPTON PLAYERS: Northamnton,

Mass.—indefinite.

NORTH BROTHERS: Oklahoma City. Okla.—

indefinite. indefinite.
OLIVER OTIS: Rockford. Ill.—indefinite.
OPERA HOUSE: Paterson. N. J.—indefinite.
ORPHEUM PLAYERS: Philadeiphia, Pa.—indefinite.
PAIGE. MABEL: Savannah, Ga.—indefinite.
PARK: Eric Pa.—indefinite.
PARKE. WILLIAM: Pittsfield. Mass.—indefi-PAYTON CORSE: Newark, N. J.—Indefinite. PERMANENT PLAYERS: Winnipeg. Can.—in-PERUCIII-GYPZENE: New Orleans, La.-indefinite.
PHILLIPS'S LYCEUM (L. J. Phillips): Brooklyn N. Y.—Indefinite.
POLI'S (S. Z. Poll): Wasterbury. Conn.—Indefinite.
POLI (S. Z. Poll): Washington. D. C. Feb.3—
Indefinite. PRINCESS: Tacoma, Wash.—Indefinite. PRINCESS (Elbert and Getchell); Des Moines, DELLA: Moose Jaw. Sask., Can.-Indefinite.

PROSEFOT (Frank Gersten): New York city—
Indefinite.

READE, ROMA: Ottawa, Ont., Can.—Indefinite.

REDMOND: Sacramento, Cal.—Indefinite.

REYNOLDS AND ROSS PLAYERS (RIP.

ROSS): Salt Lake City. U., Feb. 16—Indefinite.

RICHMOND (De Witt Newing); Stanleton, S.
I.—indefinite.

SAXE: Milwaukee. Wis., Nov. 3—indefinite.

SAXE: Minneapolis. Minn.—indefinite. SAVOY: Ft. Worth. Tex.—indefinite. SEATTLE: Seattle Wash.—indefinite. SPOONER. CECIL (Blaney-Spooner Amusement Co., Inc.): New York city—indefinite. STAINACH-HARDS: Mt. Vernon. N. X.—indefi-STAINACH-HARDS: TAYLOR, ALBERT: El Paso, Tex.—indefinite, TEMPLE (Arthur Bernard): Elmira, N. Y. Feb. 3—indefinite. TEMPLE PLAYERS: Camden, N. J., Dec. 23 indefinite. THOMPSON-WOODS: Brockton, Mass.—indefi Bille.
TORONTO: Calgary, Can.—indefinite.
VAN DYRE-KATON (H. W. Van Dyke): Milwaukee, Wis. Jan. 7—indefinite.
WARBURTON (Carl W. Hunt): Skers. N. Y.—indefinite. ilte. Wichita, Kan.—Indefinite.

TRAVELING STOCK COMPANIES

ALVARADO: Chillicothe, O., 24-March I.
AUBREY (D. O. Hitner): Harrisburg, Pa., 24-March I.
ALBREY (D. O. Hitner): Richwood, W. Va., 24-March I.
BOWMAN PLAYERS (G. B. Bowman): Ottumwa, Ia., 23-March I. Bock Island, Ill., 3-8, Genesco 10-18.

BOVER, NANCY (William Morgan): Poughkeepsic, A. I., 24-March I. Rewburgh 3-8.

BIOWER, NANCY (William Morgan): Cumberland, Md., 24-March I. East Liverpool, O., 3-8.

BIOWER, FREIT, Drant, Okla,, 24-March I.

CHALTERTON, ARTHUR (N. Appell): Hudson, N. V. 24-March I. (H. Appell): Joneonta, N. V. 24-March I. Kingston 3-8, Cate, kill 19-15.

FELTON, VERNA: Moone Jaw, Saak, Can, 24-FELTON, VERNA: Moone Jaw, Saak, Can, 24-FE kill 10-15. FELTON, VERNA: Moose Jaw, Sask., Can., 24-26.
HAYES. LUCY. ASSOCIATE PLAYERS: Valley, Neb., 24-26, Elkhorn 27-March 1, Walnut, 1a., 3-5, Anita 6-8, Guthrie Center 10-15, HILLMAN'S IDEALS (Harry Sohns); Frankiin, Neb., 24-26, Guide Rock 27 March 1, LA PORTE, MAE (Joe McGaroe) Norwalk, O., 24-March 1, Washington, Pa., 10—indefinite. nite.
LONG, FRANK E.: Geneseo, Ill., 24-March 1.
De Kalb 3-8.
LYNN, JACK: Leominster, Mass., Feb. 17March 1. Clinton 3-8, Nashua, N. H., 10-15.
MAHER, PHIL: Shenandoah, Pa., 24-March 1.
MYRKLE-HARDER: Plattsburg, N. Y., 24March 1. March 1 PIOKERTS, FOUR (Willis Pickert): Nassau, Bahama Islanda, 17-March 1 ROBBINS, BOBHY (F. E. Clayton): Lafarette, Ind., Feb. 17-March 1, Goshen 3-8, Eikhart CLAIRE, WINNIFRED: Willimantic, Conn., March 3-8. SHANNON (Harry Shannon): Finding, O., 24-

OPERA AND MUSICAL COMEDY BORN ENGLISH GRAND OPERA (Co. A; Mesers, Aborn): Logansport, Ind., 26. LbiA, WHERE DO YOU LIVE? (Boyster and Bursten): Norfolk, Va., 24-March 1, Richmond Bursten): Norfolk, Va., 24-March 1. Bichmond 3-8.

AMERICAN MAID (John Cort): Cincinnati, O., 23-March 1, New York city 3—Inteffinite.

BERNAKD, SAM (A. H. Woods): New York city Dec. 30—Indefinite.

BIACK PATTI (R. Voelekel): Paris, Ili., 25.

Peoris 26, Decatur 27, Surinarheid March 1, Alton 2, Belleville 3, Murphysboro 4, Cairo 5, Poplar Bluff Mo., 6, Jobin T, Parsons, Kan., 8, Kansas City, Mo., 9-15.

BOHEMIAN GIRL: (Co. A.: Messrs, Aborn): Muncie, Ind., 26, Connersville March 4.

BOHEMIAN GIRL: (Co. B.: Messrs, Aborn): Mexico, Mo., 26, Louisians 27, Ft. Madison, Ia., 28, Keokuk March 1, Centerville 3, Albin 4, Oltumwa 5, Washington 6, Oskaloosa 7, Grinnell 8, Manhattan 9, Des Moines 10, Boone 11, Ft. Dodge 12, Billati, DONALD (Charles Frohman): Seattle, Wash., 28-26, Portland, Ore., 27-March 1, San Francisco, Cal., 3-9.

BROADWAY JONES (Cohan and Harris): Spokane, Wash., 28, 20, 27, Missoula, Mont., 28, Anaconda March 1, ARLE, RICHARD, AND HATTIE WILLIAMS San Francisco, California and Harris): Spokane, Wash. 26 27, Missoula Mont. 28, Anaconda March I.

ARLE, RICHARD, AND HATTIE WILLIAMS (Charles Frohman): Grand Rapids, Mich. 20, Kalamasoo 27, Battle Creek 28, Toledo, O., March I. Detroit, Mich. 38, CHOCULATE SOLDIER (Whitney Opera Co.): Geneva, N. Y. 26, CLIFFORD, BILLY S., (Ed. Chifford): Birmingham, Ala, 23-Mirch 1.

COUNT OF LUXEMBOURG (Klaw and Erlanger): Philadelphia, Pa. 24-March 8.

COUNTESS COQUETTE (A. G. Delamater): Lincoln, Neb. 26, 27, Omain March 2, 3.

DESLYS, GABY (Messrs, Shubert): New York (ity Feb. 6—Indefalte, ELTINGE, JULIAN (A. H. Woods): Philadelphia, Pa. 24-March 1. Baltimore Md., 3-8. phia, Pa., Peb. 17-March 1, Baltimore Md. 3-8.
FORTY-FIVE MINUTES FROM BROADWAY: Ft. Worth, Tex. 26. Westherford 27. Thurber 28, Abliene March 1, Coleman 3, Brownwood 4 Ballinger 5, San Anzelo 6, Coloratio 7, Big Springs 8, Midland 10, Pecos 11, Carlshad, N. Mex. 12.
FOY. EDDIE (Werba and Luescher): Oklahoma City Okla., 25, 26, Tulsa 27, Muskowce 28, Ft. Smith, Ark., March 1, Hot Springs 8, Little Rock 4, 5 Pine Huff 6, Texarkana 7, Strevenort, La., 8 Monroe 9, Jackson, Miss., 10, Yasoo City 11, Memohis, Tenn. 12, 13, GILBERT AND SULLIVAN OPERA (Messrs, Shubert): Mostreal, Can., 24-March 1, GIRL AT THE GATE (Harry Askin): Colombus, O., 24-26, Indianapolis Ind., 27-March 1, Crawfordsville 4, GIRL OF MY DREAMS (Jos. M. Gaites): Colon, Kitty (Jos. M. Gaites): St. Louise, Colon, Co GRIL OF MY DREAMS (Jos. M. Gaites):
GRIL OF MY DREAMS (Jos. M. Gaites):
GRIL OF MY DREAMS (Jos. M. Gaites): St. Louis.
Mo. 23-March 1.
(ORDON, KITTY (Jos. M. Gaites): St. Louis.
Mo. 23-March 2.
(ORDON, KITTY (Jos. M. Gaites): St. Louis.
Mo. 23-March 1.
(ORDON, K. T. Sacramento 28.
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MUTT AND JRFF (Co. B; Gus Hill): Milwan-kee, Wis., 24-March 1, Racine 2, Kenosha 3, Janewille 4, Beloit 5, Belvidere III., 6, Rock-ford 7, Aurora 8, Joliet 9, Bloomington 10, Streator 11, Ottawa 12.

Sandusky, O., 26, Youngstown 27, Wheeling, W. Va., 28.
LITTLE MILLIONAIRE (Cohan and Harris): Hockester, N. Y., 24-26, Syracuse 27-March 1: MADAME SHERBY (Woods, Frasce and Leisers): Chicago, Ill., 15-March 1: Sherbert): West York City Jan. 23-Indefinite. MERRY COUNTESS (Mesars, Shubert): Mesars (Shubert): All Country of the Country o O., 26, Youngstown 27, Wheeling, Ingion, D. C., Markett W., Savage); Den-3-16. MERRY WIDOW (Henry W., Savage); Den-ver, Colo., 24-March 2. METROPOLITAN GRAND OPERA (Guilla Gattl-Casagea); New York city Nov. 11—In-italia. METROPOLITAN GRAND OPERA (Guilla (Gatti-Cassassa): New York elty Nov. 11—Indefinite.

MISS NOBODY FROM STARLAND (Mort H. Singer): Boonville. Ind., 28. Linton 28. Terre Haute March 1. Hammond Mot.

MODERN EVE (Eastern: Mort H. Singer): San Antonio, Tes., 28, 27, Waco 28. Ft. Worth March 1. Dailsa 3, 4.

MODERN EVE (Western: Mort H. Singer): Saskatoon, Sask., Can., 25-27. Regins 28-March 1. Brandon, Man., 3. 4. Ft. William, Ont., 6-8. International Falls, Minn., 9. MONTGOMERY, STONE AND ELSIE JANIS (Charles Dillingham): New York elty Oct. 28. MONTGOMERY, STONE AND ELSIE JANIS (Charles Dillingham): New York elty Oct. 28. MONTGOMERY, STONE AND ELSIE JANIS (Charles Dillingham): New York elty Oct. 28. MONTGOMERY, STONE AND ELSIE JANIS (Charles Dillingham): New York elty Oct. 28. MONTGOMERY, STONE AND ELSIE JANIS (Charles Dillingham): New York elty Oct. 28. MONTGOMERY, STONE AND OPERA: Toronto, Can., MITT, INT. SERF (Oc. A.: Gus Hill): Woodlingh March 1. (Grante Pass, Ore., 3. Housens 4, Salem 5, Portland 6-8, Aberdeen, Wash., 10. Olympia 11, Tacoma 12.

MUTT AND JEFF (Oo. C; Gus Hill): Haspers-lown, Md., 26, Hasover, Pa., 27, York 28, Harrisburg March I, Huntington S, Altoona S, Johnstown 5, Lock Haven 6, Sunbury 7, Bloomsburg 8, Williamsport 10, Towarda 11, Mauch Chunk 12. IUTT AND JEFF (Co. D. Gus Hill): Day-ton. O., 24-March 1, Middletown 2, Columbus 3-9, Youngstown 10-18. 3-9, Tounsatown 10-16.
MITTT AND JEFF (Co. B: Gus Hill): Bike,
Nev., 26, Brigham, U., 27, Lozan 28, Downey,
Lits., March 1, Pocatello 3, American Falls 4,
Hoise 5, 6, Weiser 7, Baker City, Ore. 8,
Fendleton 9, Waltaburz, Wash., 10, Dayton 11,
Walla Walls 12.
MITT AND JEFF (Special: Gus Hill): Joplin,
Mo., 26.
NAUGHTY MARIETTA (S. S. Mittenthal): Los
Angeles, Cal., Feb., 24-March 8,
NEWLY WEDS (Leffer-Bratton Co.): Sanford,
Fla., 26, Dayton, 27, Falatha 28, Tallahasses,
March 1, Quincy 3, Bainbridge, Ga., 4, Abbany
5, Thomasville 6, Americus 7, Columbus 8,
Forfaula, Aia., 10, Richland 11, Montgomery
12. 12 NEWLYWEDS (Eastern: Leffler-Bratton Co.):
Nashville, Tenn., 24-March 1, Memphis 3-8,
Birmingham Ala, 10-15,
OHI OHI DELPHINE (Klaw and Erlanger):
New York city Sept. 30—indefinite.

Kindly mention DRAMATIC MIRBOR when you write advertisors.

BOY BLUE (Henry W. Savage):

st., Feb. 10-March 1, Factorian Tex., reb 5, BOSE John C. Fisher): Texarkana, Tex., BOSE John C. Fisher): Texarkana, Tex., BOSE John Cordinan March Waco 3, Austin 4, San Antonio 5-7, Gai-ton 5, Bose S. Houston 10, Beaumont 11, Fort

1. Waco 3, Austin 4, San Antonio 5-7, Gat-veston 8, Houston 10, Besumont 11, Port Arthur 12. RING, BLANCHE (Frederic McKay); Columbia, 8, O., 26, Wilmington, N. C., 27, Raleigh 28, Newport News, Va. March 1, Norfolk 3, Lynchburg 4, Roanoke 5, Richmond 6, Parkers-burg, W. Va., 7, Clarksburg 8, Pittsburgh, Pa., 10-15, BOBÍN HOOD (Daniel V. Arthur): Scranton,

Seweed S. March I. Northol.

Seweed S. March I. Holden. N. J., 5-5.

Seweed S. March I. Washington. D. C., 1988 Mall D. Co. B. Weel and Lonesbert; 1988 Mall D. Co. B. Weels and Lonesbert; 1980 March I. Jameston. N. J., 5-5.

Seweed S. Marc

Cons., 27.

BURLESQUE-EASTERN WHEEL

AL. REEVES'S: Philadelobia. Pa., 24-March 1.

New York city 3-8.

AMERICAN REAUTIES (Ed. E. Daley): Relideropt. Cons., 27-March 1. Providence. R. I., 3-8.

BEAUTY, YOUTH AND FOLLY (W. Y. Jenniam): Paterson. N. J., 24-38. Hohoken 27-March 1. Philadelobia. Pa., 3-8.

BEHMAN (Jack Singer): Cleveland. O., 24-March 1. Toledo. O., 28-March 1. Foledo. O., 28-March 1. Foledo. O., 28-March 1. Foledo. O., 28-March 1. Foledo. O., 28-March 1. St. Paul 2-8.

BON TONS (Jesse Burns): Omaha. Neb., 23-March 1. Cleveland. O., 28-March 1. Roward 1. Row

PASSING SHOW OF 1912 (Mesars. Shubert):
Chicago, Ill., Jan. 19—Indefinits.
PINK LADY (Kiaw and Erianger): Des Moines,
1s. 27, 28, Urbans, Ill., March 7.
PINK LADY (Kiaw and Erianger): Ciocinnati,
0, 23-March 1.
PSINCE OF PILSEN (Henry W. Savage): Pasadena, Coll., 26, San Diesgo 27-March 1.
PSINCESS MUSICAL COMEDY: Lawrence,
Kau, 24-March 1.
PUNKESS MUSICAL COMEDY: Lawrence,
Kau, 24-March 1.
CHENDERS MUSICAL COMEDY: Lawrence,
March 8.
CHENGER MUSICAL COMEDY: L

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RAINRY'S, PAUL J., APRICAN HUNT PICTURES: New York city—indefinite.

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RAYMOND, THE GREAT (Maurice F.

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RAYMOND): APROXIMATION (Maurice F.

ROYMOND): A SAYANIAN (Maurice F.)

ROYMOND): A SAYANIAN (Maurice F.)

ROYMOND (March 1.)

Indefinite.
TANGUAY. EVA: Providence. R. I., 24March I.
THURSTON (Jack Jones): Pittsburgh. Pa. 24March I. Atlanta, Gs., 3-8. Nashville. Tenn.

The Wood's Opera House company, at Pay City, Mich., owners of the Washington Theater, have leased the house for a term of three years, starting Feb. 15, to W. R. Rutterfield, of Battle Creek, and A. A. Rusco, of Saginaw. These gentlemen are

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COX, GEORGE L.

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already lessess of other theaters in Michigan. It is announced that Charles Strumm. of New York, will be the local manager succeeding W. J. Daunt, who will retire tongage in the taxicab business in Bay City. The Washington is a modern and weinequipped house, with a seating capacity of about 1,500, and has in the past played only the best road attractions.





Marceau, N. Y. PETER LANG. Member of Lubin Company

AST week brought an unprecedented number of important film productions to New York. Motion pictures were so emphatically to the fore in the amusement field that in the dramatic columns of several newspapers they took precedence over announcements of new stage productions. The list of new offerings is impressive: Edison's kinetophone at several Keith theaters, The Miracle with the Russian Symphony Orchestra and a choir of 150 voices at the Park Theater, the Cherry Kearton African Hunt and Game pictures at The Playhouse, a special exhibition at the Lyceum Theater of The Prisoner of Zenda, in which James K. Hackett is starred, and new Kinema-color Balkan War pictures at Carnegie Lyceum. Each one of these productions marks an effort to widen the circle of picture patrons by offering films of peculiar value. But there is another side to the present film situation. Here it is.

If manufacturers of films are comforting themselves with the assurance that the customary output of hastily made pictures is all that the public wants, it might surprise them to glance over a few of the communications in The Mirror letter file. Most of these letters do not appear in print, because they are only slight variations of the same idea—the idea being that too many films are either absurd in the story unfolded, on contain ridiculous breaks in the development. More letters of this kind are received now than a year ago, and they show which way the wind is blowing. Announcements of producers and articles in publications interested in motion pictures have been hammering at people to take photoplays seriously. Now, apparently, many do take them seriously more seriously, they believe, than the men who make the films. Pictures as a novelty are one thing, pictures as an art are another, and pictures as a money making proposition, pure and simple, though masquerading under the name of art, are still another. Every laudatory letter received by The Mirror is smothered under a dozen of protest. It is time producers stop patting each other on the back and consider how long a disappointed audience is going to remain an audience at all. to remain an audience at all.

According to announcements every picture released is a dramatic gem, or a comedy gem, or a master-piece of farce that will set a house in roars of laugh-ter. The men who make these films, and the men

who exhibit them, know perfectly well that not more than one in ten comes within hailing distance of the words used to advertise it. Directors, scenario writers and players are being pressed to the limit to keep up with the necessary output. Only the other day we received word of a prominent company located in Los Angeles that claimed to have established a record in the matter of rapid production. A scenario was conceived, written and produced, all in twenty-four hours, and those concerned took pride in the accomplishment. Such remarkably rapid work shows competency and energy worthy of praise, but that it should be necessary indicates a dangerous situation. Unreasonably fast work generally means careless work, which leads to ill-prepared stories produced in a slovenly way. When people are told to take a thing seriously they have a right to expect something worth being seriously considered. THE MIRROR reviewers see practically all of the films released. Glance through the reviews printed in any issue and the small percentage of films that can be honestly praised is noticeable. We have the word of reviewers and we have the word of picture patrons, sufficiently interested to write letters about the matter, that most of the programmes are, as a whole, disappointing. of the programmes are, as a whole, disappointing.

As a fair sample of the letters being received with unbroken regularity we print a part of one that arrived last week: "Are we becoming overcritical and rived last week: "Are we becoming overcritical and exacting, or is the apparent lack of good scenarios a reality, or, worse yet, don't the directors care? Imagine the disappointment—we will call it that—of one who has come to expect things worth while from the ——company, at seeing such a film as—, supposed to be a drama of the West, but in reality a cheap—a very cheap melodrama. It is a film with no apparent excuse for being. The brave, handsome sheriff, when he has a supposedly desperate bandit at bay in a corner, calmly places his revolver on a table, turns his back on the bandit and embraces his sweetheart. Even the children in the audience say 'Fool.' He is knocked senseless, but in a moment jumps up, mounts his horse, races after the bandit, enters the darkened room with his revolver aimed at nothing in particular and allows himself to be knocked senseless for a second time. Then, after a very wonderful 'stunt' with a candle, which couldn't possibly have caused the explosion of an open can of dynamite, derful 'stunt' with a candle, which couldn't possibly have caused the explosion of an open can of dynamite, he returns and with no difficulty enters the girl's home by the window, whereas the same bandit had been trying for a long while to break in the door." The writer goes on to point out equally unnecessary defects in other pictures and then continues: "Are the producers spending so much time and money on their bigger productions that they have none left for the smaller ones? Surely the directors of the smaller productions do not imagine that there is an audience



IRVING CUMMINGS, Reliance Leading Man.



HARRY B. EYTINGE. With Edison Company.

of people anywhere that will be amused or interested by such films as I have mentioned."

The writer is mistaken in the last surmise. The directors do imagine that audiences exist for just such photoplays as the ones noted. Furthermore, they are partly right. The unthinking element among motion picture audiences is large. Incongruities pass unnoticed, and like any fiction that is cheap and exciting and interesting for the moment, without demanding much thought, the picture satisfies those who know no better. What directors may sometimes forget is that the number that knows no better has diminished. Are the wants of these others to be gratified, or are they to be allowed to look elsewhere for intelligent entertainment? The Mirror has not grown pessimistic; it has not lost sight of the fact that the brains, the energy and the money engaged in the mak-The writer is mistaken in the last surmise. pessimistic; it has not lost sight of the fact that the brains, the energy and the money engaged in the making of films are producing some pictures that would not have been deemed possible a few years ago; but there is no use denying that the current releases, as a whole, are not keeping pace with the feature films, on which more time is expended. Just as much pains, proportionately, should be used on a half-reel as a five-reel production. It is not a question of money, as the writer suggests—rather of time. In the rush to make a supply equal to the demand, glaring defects are allowed to pass and some one in every audience to make a supply equal to the demand, glaring defects are allowed to pass and some one in every audience sees those defects and begins to lose faith in pictures. If photoplays are to maintain a place as works of art they must abide by artistic standards, however loudly exchange men may cry for a larger and yet larger supply.

The Film Man.

CENSURES COUPON PLAN

CENSURES COUPON PLAN

In the Court of Special Sessions, last week, Justice Deuel censured the American Tobacco Company for advertising a brand of cigarettes by placing coupons in each package which can be used for admission to moving picture theaters. The case before the court was that of Joseph Rosse and Michael Tocio, employed in a theater at 76 Catherine Street. They were arrested on Feb. 9, when agents of the Children's Society found between fifteen and twenty children in the theater, unaccompanied by their parents or guardians. Several of the children had gained admission by presenting the cigarette coupons.

the cigarette coupons.

Tocio, who has been in the Tombs since his arrest, was released on suspended sentence. Rosse was fined \$50.

KINETOPHONE A SENSATION

Talking Pictures, in Elementary Stage, Are Applauded by Vaudeville Audiences

Edison's kinetophone, released to the public for the first time, last week, is the amusement sensation of the hour. As the featured attraction at the Colonial, the hour. As the featured attraction at the Colonial, Union Square, Fifth Avenue and Alhambra theaters it scored as a novelty, rather than as a complete artistic success. Much comment has whetted the public's appetite for motion pictures accompanied by words. Numerous devices aiming to synchronize screen pictures and the spoken word have, in the past, met with partial success or flat failure and meanwhile picture patrons have had an opportunity to grow eager for the perfection of an invention that would give them a new sensation. them a new sensation.

them a new sensation.

During the past few weeks it has been declared repeatedly in public prints that Thomas A. Edison had solved the problem and the repeated delays in the showing of the kinetophone but piqued curiosity. How extensively sincere interest has been aroused was evidenced at each of the houses used for the introduction of the talking pictures. The name of the inventor never failed to draw applause and to all appearances the audiences were well satisfied with the result. Claims that absolute unison between sight and sound have been attained are justified, as are those that the kinetophone, even in its present form, is one of the kinetophone, even in its present form, is one of the great achievements of a remarkable mind.

great achievements of a remarkable mind.

But it is too soon to prophesy concerning the place
Edison's talking pictures may occupy in photoplay
productions. They are still in a state of development
with imperfections to be rectified. The metallic sound
from the phonograph has been greatly diminished, but
not overcome, neither is the volume of sound at all
times sufficient for a large theater. The spectator
feels that the words spoken were uttered by the figure
on the screen, but it is difficult to forget that they are
being transmitted through a phonograph. An illusion

on the screen, but it is difficult to forget that they are being transmitted through a phonograph. An illusion of vocal reality has yet to be reached.

How successfully the kinetophone has been adapted to photoplays could not be judged by the initial programme that was elementary in character. It merely proved the claim to synchronization. A figure appeared in the screen to explain the marvels of the kinetophone. The dropping of a plate was accompanied by a faint sound of breaking china. A violin and vocal solos brought satisfactory results and the minstrel performance excited wonderment, even if the and vocal solos brought satisfactory results and the minstrel performance excited wonderment, even if the enjoyment given a musical ear was questionable. In each of these instances movements of the figures on the screen were few and it was possible to place the phonograph in an advantageous position.

The action necessary in a dramatic production will put the recording powers of Mr. Edison's phonograph to a severer test. No doubt the resourcefulness of genius will conquer these difficulties as it has conquered others, and meanwhile the public must withhold its verdict on a photoplay that talks.

THEIR FIRST CONVENTION

THEIR FIRST CONVENTION

Saskatchewan, the center of the three prairie Provinces of Western Canada, claims the honor of having arranged the first convention of moving picture exhibitors ever held in the Dominion.

Formed primarily for the purpose of combating the suggested increase in the provincial license fee of from \$20 to \$300, the Saskatchewan Moving Picture Exhibitors' Association will also aim at remedying various grievances and debatable points, such as the price charged by film exchanges, the number of reels shown, and the price of admission.

In Saskatchewan, where the convention was held on Feb. 16, there are already nine picture houses in operation, with the possibility of a further increase in the near future.

WITH THE FILM MEN

Edward Roskamp reports business so heavy at the Commercial Motion Picture factory that he has been

Commercial Motion Picture factory that he has been working almost every night.

Ad Kessell and C. O. Baumann have returned from the coast where they have been re-organizing the forces of the New York Motion Picture Company. If present plans don't miscarry an announcement of importance to the film industry may be expected from them very shortly.

In spite of the changes in the Universal organization it would still seem, after the little affair at the Victor studios, that Patrick Aloysius is one of the "powers that be."

"powers that be."
Horace G. Plimpton, General Manager of the Edison studios, sailed for Europe on the Campania last Wednesday. Mr. Plimpton's trip will be a combina-



Estys and Kirkpatrick, Los Angeles.

tion of a well carned rest and a study of trade conditions in England.

K. W. Linn, of Eclectic Films, is expecting a new multiple reel picture in a few days which he expects will make a sensation. He may rent a Broadway theater for a first showing.

Warner's Features have the right idea for getting the best results from their companies. Can't you imagine the keen rivalry between Gene Gauntier and Martha Russell, both well-known stars, to outdo one another in their productions. The competition should result in some wonderful pictures.

Joseph Farnham has been turning out some great "ad" copy for the Film Supply Company lately, which goes to show that a man with newspaper training is the right one to write copy.

George Magie of Pilot Films, is on an extended Western trip.

George Magie of Pilot Films, is on an extended Western trip.
Albert Blinkhorn, representing the American Film Releases of London, has opened an office in the Long Acre building for the marketing of European Pictures. Frank J. Carroll of Cheyenne Features, has offices in the same building.

We were in error when we stated that Joe Brandt was going to Chicago. He stays in New York with

onices at room 407, 1600 Broadway, representing the Laemmle interests.

C. R. Plough of the Anti-Trust Film Company, is in New York.

F. J. B.

PROCTOR SECURES FILMS

Contract with Kinemacolor Calls for Pictures on Proctor Circuit

The Kinemacolor Company, through its president, Henry J. Brock, has just signed a contract with F. F. Proctor, whereby the newest natural color photoplays, now being produced by the Kinemacolor Stock Companies, at Los Angeles, as well as the contributions of camera experts who are filming the characteristic scenery and costumes of foreign lands from Egypt to John O'Gaunt's will be presented in all the theaters of the Proctor circuit, including four New York houses. Mr. Proctor was one of the pioneers in combining moving pictures with vaudeville.

CONTROL AUSTRALIA

General Film of Australasia Gets J. D. Williams's Business

The General Film Company of Australasia, formerly Spencer's Pictures, Ltd., have taken over the business of the Greater J. D. Williams Amusement Company, which move puts them in control of the greater part of the amusement business of Australia. The American representative of the new concern will be Edward Barry, with offices at 15 East 26th Street, New York.

THANHOUSER'S NEW FILMS

With Harry Benham playing the famous detective, Sherlock Holmes Solves the Sign of the Four, a two-reel Thanhou er picture, was released Feb. 25. It was made by the Eastern Company and Mignon Anderson played the leading female role.

One of the Thanhouser Los Angeles companies is producing Cymbeline, while the other is working on Carmen. Details are not forthcoming as yet, except that the role of Carmen is played by Marguerite Snow. Catifornia picture is When Dreams Come True, to be released Friday, March 7.

The new all-glass studio for the Eastern Company.

The new all-glass studio for the Eastern Company, at New Rochelle, is being rushed to completion. It will have four working stages. The contractor expects to have it ready for use in three weeks. The edifice adjoins the new laboratories at Main Street and Echo Avenue, into which the Thanhouser factory expects to more part week. expects to move next week.

SUIT OVER "THE MIRACLE"

Max Reinhardt, German stage produ er of the pantomime drama, The Miracle, produced at the Olympia, in London, is one of the plaintiffs in a suit filed in the Supreme Court, last week, to restrain the sale of films of The Miracle by the New York Film Company.

It is stated in the complaint that The Miracle was produced at a cost of \$250,000, with 1,000 persons in the cast, and because of the association of Rein-hardt, Humperdinck and Vollmoeller in the enterprise the name possesses valuable property rights.

"HIAWATHA" IN FILMS

The Indian Players were seen in a four-part motion picture reproduction of their passion play, Hiawatha, at the Berkeley Theater, New York, last night. The film version was made under the direction of Frank C. Moore. Robert Stuart Pigott recited the poem while the picture was being exhibited.



"THE TWO GLASSES," PILOT.



" A PAMILY APPAIR." KINEMACOLOR.

FEATURE NEWS AND REVIEWS

HACKETT ON THE SCREEN

Famous Players' "Prisoner of Zenda" Pro-duction Has High Merits

Famous Players' "Prisoner of Zenda" Production Has High Merits

All concerned with the Famous Players Film Company's four-reel production of The Prisoner of Zenda, in which James K. Hackett plays the dual role of the King of Ruritania and Rudolf Rassendyll, may take pride in the completed product that was shown at the Lyccum Theater on the afternoon of Feb. 18. From a seat in the last row of the orchestra Mr. Hackett watched his work on the screen, and scattered through the large audience were other members of the company that abandoned stage work long enough to act out the picture version of Anthony Hope's romance. Daniel Frohman, managing director of the Famous Players, appeared before the curtain to introduce the picture and give a brief history of the play. By means of motion pictures, he said, he hoped to see the art of great actors perpetuated and introduced to innumerable people in small towns who would not have an opportunity to see the players in person.

Unfortunately, owing to faulty projection, the picture was seen at its best. Justice was not done the photography, that appeared uneven and at times blurred, through no fault in the film itself. This is only mentioned to correct a false impression that some of the audience, unaccustomed to motion pictures, may have gained.

The question of bringing the actors well to the foreground is open to debate, though

is only mentioned to correct a false impression that some of the audience, unaccustomed to motion pictures, may have gained.

The question of bringing the actors well to the foreground is open to debate, though it seems that in this instance a little closer camera work would have brought better results. Facial expressions, except in occasional instances, were sacrificed to an evident desire to get depth to scenes, necessary when many characters enter into the action, but of less obvious value when only two or three players are concerned in an incident where much may be communicated by varying expressions.

Beyond the advantages that might accrue from a closer view of the actors, points at which the picture could be improved do not suggest themselves. Edwin S. Porter, the director, has presented the story in a clear, interesting fashion, making the pictorial version adhere closely to the narrative as found in the book. The idea of showing each of the principal characters on the screen prior to the first tree, and giving a few words of explanation of the parts these characters are to play in the story, serves a good purpose in making identities clear. Even granting that the spectator is being introduced to The Prisoner of Zenda for the first time, the plot development is easily followed. Studio settings, save in rare instances, suggest reality, and the outdoor scenes are pleasing. Particular praise is merited by the arrangement of settings in the last reel, where a drawbridge is lowered from the castle, and it is at this point that the picture excels in dramatic quality by reason of numerous rapidly changing scenes dovetailing into each other in a manner that excites the interest of the spectator.

The idea of the producers, and of Mr. Hackett himself, no doubt, was to make his performance as nearly as the requirements of pictures permitted, a duplicate of his stage appearance. To see Mr. Hackett in this film is to get considerable knowledge of his original playing of the role. The manly bearing, the expressivene

"THE MIRACLE" AND MUSIC Russian Symphony Orchestra is Best Part of Entertainment at Park Theater

Entertainment at Park Theater

Those who attended the exhibition of the new photoplay. The Miracle, at the Park Theater last week, were treated to somewhat of an innovation: at least so far as the exhibition of the picture in connection with incidental music was concerned. Only once before have we had music especially composed to accompany a photoplay. Engelbert Humperdinck is the composer of the music which accompanies this picture—music that is truely exquisite, full and poetically suggestive of the passions, the ambitions, pathos and sorrows comprised within the symbolical incidents of the story. Whether the effort of Manager A. H. Woods here proves wholly successful or not is a dubious question. However, it will serve to point out the tremendous possibilities accompanying such a production when the picture is on a par with such music and such playing as was in evidence, and should encourage other promoters and managers in furthering like undertakings. If we were to judge the picture purely on its merits as a motion picture production, the rod of censure would fall heavily upon it. For, while it maintains remarkable realism and picturesqueness in its settings, and evidences elaborate preparation

and artistic, capable acting, it falls in the first requirement of a good picture; its photography is exceedingly poor and the coloring is little better. The Miracle, originally produced abroad by Max Reinhardt as a wordless mystery play, created considerable talk, amounting to almost a sensation at the time, and elaborate preparations were made to stage the production here in picture form. The Russian Symphony Orchestra, of seventy-five pieces, overflowed the space provided in the Park Theater. At the rising of the curtain, after a chorus of women garbed as nuns had filed down the aisless singing, the front of a large church was disclosed.

The play was in three acts and fifteen scenes, divided by long sub-titles which assisted the spectator, in a meager way, to follow the trend of the tale. But really, if one expected to know what it was all about, be was forced to constantly refer to the frogramme and book. The exposition and the premises were made solely by the sub-titles, a harmful thing to any photoplay. In one of the last scenes the nun is shown in vision, the spirits of all the men who have died as a result of her inconstancy. One falls to see where this poor nun has had much of an opportunity for inconstancy; she was ill-treated and pulled around by these brave knights and lords until her heart grew sick, and she pain-

Jungle. Madame Blaché, in producing the coming feature, is said to have spared neither time nor money. Twenty-six new elaborate sets were built especially for the production and the costumes and properties were made to order. Two hundred people are in the cast. In the aggregate the production represents an outlay of \$35,000. It took four weeks to build the sets and three weeks to put on the production.

FIRST GAUNTIER FILM Warner's Features Have Excellent Picture for Initial Release

Initial Release

A Daughter of the Confederacy (3 reels, Warner's Features).—This is the first offering of the Gene Gauntler Picture Players and while it is good, very good, it seems too bad the story was not a trifle stronger. Gene Gauntler. as "Nan, the Girl Spy" was charming and in one scene where a rat ran across the floor while she was in her night gown she gave a touch of comedy which was fine. Jack Clark as the lover did good work, as did the supporting company, it is a story of the Civil War. Dispatches to the Confederates are being intercepted and Nan, disguised as a boy, is sent out to find the reason. She traces the wires until she

Mona Lisa's heart. The story is fair, the acting very good and the coloring alone would make it a charming picture. F. J. B.

FEATURE REVIEWS

FEATURE REVIEWS

The Lost Son (Lubin, Feb. 17).—While the oentiment of this photoniar is rather appealing, the play does not contain the full quots of pathos, nor exhibit the strength that it might, owing to the fact that the son who is least hardly deserved the love and affection the mother bestowed upon him. His crime, done in the heat of passion, hardly amounted to murder, but so far as the boy was concerned it was murder, and he allowed the incident to harmfully influence his future life. True the son related the brother's love and the son's affection, but many weaklings do that, and we can only feel a tolerant sympathy for weaklings. It was a grievous mistake the author made in shetching this boy's character. In having him pursue the life of a sambler after running we could have found him clean for his crime. If we could have found him clean for his crime. If we could have found him clean for his crime. If we could have found him clean for his crime. If we could have found him clean for his crime. It was could our respect and interest in him would have been already the we could feel that the mother of her beautiful friend over the pool table, the son atrikes him down with a billiard ball, and, believing be has killed him dees, after bidding his mother and younger brother good-by. Ten years later the rounger brother, now grown to manhood, is

Where to Buy Features

Owing to the large number of inquiries from buyers and others interested in Features, we have decided to run a list in condensed form, where those interested can see at a glance what the latest Features are and where to apply for information regarding them. We shall carry our reviews of Features as usual, and shall be glad to furnish any information to buyers.

REGULAR RELEASES

PICKWICK PAPERS (Vitagraph), Feb. 28, 2 Reels. Dickens s famous story. MOTHER (Pathe), Feb. 24, 2 Reels. A

MOTHER (Pathe), Feb. 24, 2 Recls. A
Western drama.
THE REDEMPTION (Kalem), Feb. 10, 2
Reels. Moral drama.
THE LOST SON (Lubin), Feb. 17, 2 Reels.
Strong drama.
THE LAST BLOCK HOUSE (Kalem), Feb.
7, 2 Reels. A vivid portrayal of Western frontier days.
THE MILLIONAIRE COWBOY (Selig),
Feb. 3, 2 Reels. Comedy of the Western plains.
CHAINS OF AN OATH (Vitagraph), Feb.
14, 2 Reels. The love story of a Russian
peasant.

pensant.
A DRAMA OF THE AIR (Pathe), Feb. 10,
2 Reels. Showing an aeroplane race.
THROUGH GENERAL FILM CO.

A DAUGHTER OF THE CONFEDERACY.
Military drama, featuring Gene Gauntier.
Reviewed in this issue.
MONA LISA, 3 Reels. A Thrilier.
SAVED IN MID AIR. 3 Reels. Showing
balloon explosion. Reviewed in this issue.
WARNER'S FEATURES. 145 W. 45th St.

STATE RIGHTS

THE CURSE OF THE GREAT SOUTH-WEST, 3 Reels. Thrilling Western, prise-winning cowboy cast.

CHEYENNE FEATURE FILM CO.,
1482 Broadway.

THE KNIGHTS OF RHODES. Historical drama. Spectacular picture of the capture of Rhodes.

SATAN, OR THE DRAMA OF HUMANITY, 4 Reels. Spectacular story of sin. AMBROSIO AMERICAN CO., 15 E. 26th St.

ADRIENNE LECOUVREUR. Drama, & Reels. Sarah Bernbardt's own interpretation.

OEDIPUS REX. Drama, 4 reels. Greatest tragedy extant, with Mounet Sully.

W. F. CONNOR, 1555 Broadway.

ONE HUNDRED YEARS OF MORMON-ISM. 5 Reels. History of the Mormon THE UTAH MOVING PICTURE CO., Los Angeles, Od.

BEASTS OF THE JUNGLE. Drama, & BOLAX COMPANY, Fort Lee, N. J.

THE HUMAN VULTURE. 2 Reels. A thriller. WHITE GLOVE BAND. Drams, 3 Reels. Apache life in Paris. GAUMONT COMPANY, Plushing, N. Y.

CLEOPATRA. Helen Gardner in the life of the most famous woman in history. U. S. FILM CO., 145 W. 45th St.

IN THE DEN OF LIONS: OR, LIFE IN A CIRCUS. Trained-lions. Gymnasts fall from high wire.

ORBAT NORTHERN SPECIAL PHATURE FILM CO., 42 B. 14th St.

FROM THE MANGER TO THE CROSS.
A reverent story of the life of Jesus.
GENERAL FILM CO., 200 Fifth Ave.

AS IN A LOOKING GLASS. Dr., 3 Reels. Featuring Marion Leonard. MONOPOL FILM CO., 145 W. 45th St.



" A DAUGHTER OF THE CONFEDERACY.

fully made her way back, on a very snowy night (or day), to the abbey and the sisters. Just where the miracle fits in is rather doubtful—there are so many miracles encompassed in the story. One trifle, which drew some comment, was where the nun, Meglidis, walked in the garden. She appears in white satin shoes with high heels, and the next scene shows her ending her walk with black shoes. The baby which she carried in the last few scenes was obviously composed of wood or some such substance.

substance.

Aside from the music, the picture would be worth comparatively little. We have settings as good, and sometimes better, almost any week in the regular releases of the manufacturers here, and the photography and coloring are nearly unmatched for inefficiency.

CHERRY KEARTON PICTURES

CHERRY KEARTON PICTURES

The most interesting feature of the showing of the Cherry Kearton pictures at the Playhouse, last week, was the appearance of Colonel Roosevelt, who introduced Mr. Kearton to the audience in a little speach in which he paid his respects to nature fakers and vouched for the authenticity of the films.

The pictures show views of Yellowstone Park, some tame bears and a herd of buffalo. Then we are taken to the British Isles and shown birds and then some more birds and then a few more birds. The tropics are next visited and we are shown will animals at long range and a caterpillar shedding its skin, which is particularly good. The only remarkable view is that of a native lion hunt, in which the lion is attacked at close range with native spears and the audience is given as much of a thrill as can be given in pictures. Cut down to about 2.000 feet these would be unusually interesting pictures.

ANOTHER SOLAX FEATURE

In about a week, the Solax Company will announce for sale the special state rights release, that will follow Beasts of the

finds a Union soldier who has tapped them. Taking him prisoner she returns to head-quarters. The wire tapper escapes by climbing up the Inside of a chimney, giving an opportunity for a particularly good scene, and rejoining his companions captures Nan on her return from headquarters. During her confinement in the Union camp he falls in love, and when a battle is imminent furnishes her with a disguise and allows her to escape. The battle takes place and affords an opportunity for some wonderfully realistic work. Nan has taken refuge under a bridge and when defeat faces the Confederates she appears, and seizing the flag rallies the forces and turns defeat into victory. This scene is the only part of the battle which does not come up to par. The fight is too long for the number of killed and wounded, for under these conditions an army would be almost decimated. The cutting of a few feet would improve it wonderfully.

Nan and the wire tapper, both wounded, are taken to the hospital on a train of flat cars drawn by an engine of the Civil War type. The camera is placed on one of the cars and makes a beautiful picture of the scenery as the train rolls along.

After their convalescence he tells her of his love and, while she loves him, she will not marry him so long as her country needs her. The final scene shows Nan waving farewell as she sails away on an old stern-wheel river boat, promising to return after the war is over. Sidney Olcott is to be congratulated on his effective work which promises to place him in the foremost rank as a director of war pictures.

Mona Lisa (2 rels. Warner's Features).—A beautiful example of hand coloring which deals with the love of Leonardo di Vinci for his model of the celebrated painting Mona Lisa. The king has fallen in love with her and the jealousy of the queen being aroused she has Mona Lisa nut in prison. The artist begs the king to liberate her. which he agrees to do in return for the painting. Mona escapes from fall and in danger of discovery steps into the frame from which t

IKES PICTURES, BUT LOVES STAGE MORE

MARY FULLER LOOKS FORWARD TO A FUTURE IN WHICH SHAKESPEARE MAY BE INCLUDED

Tou must understand that when I entered the Edison studio, and later the dressing-room of Mary Fuller, I was "cocked and primed" to talk, or, rather, to induce her to talk, on one particular subject. What the subject was matters little now. But, alas! for me, my mental array of carefully prepared questions was lost in the flood of thoughts and fancies that sprang from my charming hostess. Try as I would to swing the trend of the converantion around to the problem I proposed to discuss, I failed—failed miserably. For this little lady didn't, for one moment, intend to be "roped" and led, forcibly or otherwise, into talking about something that did not particularly interest her.

After seating myself, there was no conventional. "Now, what do you want me to say?" Hardly! She knew pretty well what she wanted to say, and without digression proceeded to say it. And, after all, who will be found to deay that this sort of person is the ideal one to interview? None, I aver.

"I believe I can trust you," laughed Miss Fuller, before our visit had matured into the real sociable festival that it afterwards became—for she has a way of making one feel absolutely at home—"to exercise judgment in determining just how much of what I say to put in print and just how much to leave out. Oh, yes, I know just how awful, how foolish and absurd some things appear in bold, coid print that might have the aspect of sense and reason as we sit here and quietly talk. Need I explain? "For three years," she continued, "I was on the legitimate stage, and during that time I acquired a taste for it which has never left me. My advent into the pletures came in rather an ordinary way, and I suppose I shall continue in them for some time. But I expect to go back. I want to go back. I should feel much disappointed if I thought I couldn't go back, though I have never regretted the time I have spent in this branch of dramatic art. One gets an idea of what one is like in doing screen work. You have the opportunity to improve and correct detrimental manner

of concert or self-salished regard for her ability.

"In a small way, I know the struggles which confront the aspiring young actress."



MARY FULLER.

she went on. "I have learned the hard leason of work—that nothing comes without striving and striving. If I play Shake speare it will not be without years of preparation.

"However, I am thankful that the buffeting I have received at the hands of the good world has not made a materialist of me. A material consideration of life is essential, of course, but in the life of an artist, or one with an artistic temperament, such a viewpoint must be made secondary. As a materialist I would be desperately unappy. Life would not be worth the living with only the sordid to encounter. Bomance is great. It is the spice of life.

"One of the duties of an artist's life—it is the big purpose of my life—is to bring out the poetical in what appears ordinary. To give a bright hue to the dismal pieture, to disclose the sliver lining to the dark cloud, is an achievement that I for one am constantly contending for. I call it the philanthropic side of motion pietures."

dark cloud, is an achievement that I for one am constantly contending for. I call it the philanthropic side of motion pictures."

Miss Fuller does not believe in marriage for an actress with serious aims. When this opinion was projected, I gently hinted my utter inability to harmonize such a doctrine with her expressions on romanes. "If you are such an ardent apostle and advocate of romanee," I queried, "why is it you look askance at marriage for one of your kind?" The reply I got proved somewhat surprising.

"Romance to me does not, of necessity, come with marriage, though I would gladly welcome such a thing if it were not for my nosition and art."

"Then you are making somewhat of a sacrince?" I ventured.

"If you like to call it that."

For a moment there was a pause, an odd pause, and then she laughed outright. Our little chat had drifted into byways rather delicate for a young lady to tread. Perhaps she had just begun to sense it, yet there was no obvious sign of embarrassment. We were both attacking the question rather seriously, and I believe it was this that she had suddenly become conscious of and caused her amusement.

"You cannot expect me to express fipe judgment on such a matter, can you? Yet, all the same, I don't mind saying that romance surrounding the lives of others always thrills me, and there are dosens of kinds of romance."

Miss Fuller has written many photoplays, principally as a diversion, though some of them have proven extremely successful.

HARVEY HARRIS GATES.

STUDIO GOSSIP

BRYANT WASHRURN, of the Essanay Com-pany, in the character of a railroad engi-neer, demonstrated his ability to handle a gigantic engine on the Burlington road. When asked whether he could run an en-gine or not, he replied that he could, and when the time came, Mr. Washburn drove the engine with the hand and brain of a real, live engineer. Miss Cassinelli, as the eloping daughter of the president of the road, had a hair-raising ride on the cow-

ELBANON BLANCHARD has decided to or-der 1,000 photographs of herself to mail to her numerous admirers. She has been

swamped with letters from all over the country requesting her to mail photo-

graphs.
HERBERT BRENON, the youngest motion-HERNERT BRENON, the youngest motionpicture director in the business, has probably put on as many successful films as
any of his confreres in the profession. His
two-reel subjects are noteworthy, and the
Imp Films Company may well be congratulated for again securing his services for
an indefinite period. Before his connection
with the picture field of endeavor, he was
a well-known stage director of stock productions and had played in vaudeville for
several seasons.

several seasons.

David Horsley, the treasurer and one of the owners of the Universal Film Manu-

facturing Company has arrived in Los Angeles. It is nine months since Mr. Horsley started from New York with Wesley Gilmour for the Coast. Mrs. David Horsley and his little son preceded him and have been enjoying the spiendid weather conditions existing there.

The Western Vitagraph company is about the produce an unusually strong domestic.

THE Western Vitagraph company is about to produce an unusually strong domestic drama in which Anna Schaefer and Laura Oakley will play the dual leading character parts of the stepsisters in Woman Against Woman, by W. E. Wing. FRANK FERNANDEZ, formerly with the Melles company, is now with the Western Vitagraph players.

JOHN STEPPLING, the popular comedian.

STEPPLING.

famous for his "Billy McGrath" character creation in Essanay's Eastern productions, is a sterling actor of wide experience in theatrical work. For many seasons Steppling played in Shakespearean repertoire with E. H. Sothern, and has been identified with such stars as Olga Nethersole, Henrictta Crossman and Louis James. He has also a long series of successful stock seasons to his credit. with such well-known organizations as the New Theater Stock company of New York. Stepping is now completing his second year with Essanay. Among his forthcoming productions in the Billy McGrath series are Billy McGrath's Art Career and Billy McGrath On Broadway.



"THE WESTERN LAW THAT FAILED," ESSANAY.



DETECTIVE WILLIAM J. BURNS IN KALEM FILM.

REVIEWS OF LICENSED FILMS



months he receives a telegram to hasten home and see the baby, which has been named after him. On arriving home, to his amasement, he had to does instead of one—not the kind of baby he expected.

The Hange Law (Selig, Feb. 21).—This hims play consists israely of a wearlsome series of scenes showing a chase of horse thiswest. The scenes are attractive, scenically, but the chase is overdone in this story. A cowboy tries to force his attention upon the ranch owner's daughter, and, upon being repulsed and discharged, plots revenue. With his associates he stesis a number of horses. The girl and the cowboys follow, there is a revolver fight, and the thieves who escape dealer are cantured, and the thieves who escape dealer are cantured, and can no longer set over without strong dramatic stories behind them. Lacking this quality. The Range Law is merely thresome. Myrtic Stredman is the girl.

A Corner in Crooks (Vitagraph, Feb. 17).—Robert Thoraby looms up in this farce-comedy as a comedian of exceptional merit. In fact, we have seen him in nothing for some time past where he has pleased us so vasity: he is funny, senuinely tunny without much obvious effort. George Stanley as the tramp nather of Mr. Thornby makes a delicious character of the role, imbuling it at the same time with a good, deal of humor. This is the second comely we have had by this narticular Vitagraph Command the other as good, this one rises that a triffe higher. Major J. A. McGuire as the induce does good work. Two hobos. Shorty and Sandy, arrive in town, to immediately bring trouble down upon themselves by stealing a newly-filled nursing bottle from a baby. After a chase, the two men are captured and sentenced to as a fine of \$20 each. They escape and a reward is offered for their anurebassion. Thornby shaves limself, dons a coat a kind lady has given blim, and presents himself at the constable's office as

N·FIL

FIVE RELEASES A WEEK

"THE SUPREME SACRIFICE"

Thursday, Feb. 27

A beautiful story of sister love.

"DOCTOR MAXWELL'S EXPERIMENT" Friday, Feb. 28 A criminal-crime-operation and reformation.

"AUNTIE'S AFFINITY"

Saturday, March 1

The head chef of a large hotel is a real count.

"THE FIRST PRIZE"

Monday, March 3

A girl's painting wins a prize and a husband,

"ON THE MOUNTAIN RANCH"

Tuesday, March 4

A strong story of the Mexican border

OUR SPECIAL TWO-REEL FEATURES "UNTIL WE THREE MEET AGAIN" Friday, March 7

"AN ADVENTURE ON THE MEXICAN BORDER" Saturday, March 12

Lubin 5-Color Posters-one, three and six sheets. From your exchange or A. B. C. Co., Cleveland, O.





CURRENT PRODUCTIONS BY EDISON DIRECTORS

SEARLE DAWLEY The City of San Francisco
The Old Monk's Tale
In a Japanese Tea Garden
NEXT—The Priest and the Man—March 8

YILLIAMS How They Outwitted Father
After the Welsh Rabbit
All on Account of a Transfer
EXT—A Letter to Uncle Sam—March 5

RLES J. BRABIN His Enemy
The Minister's Temptatio
A Will and a Way
NEXT-Kathleen Mayourneen-March 17

EDWIN The Governess
The Doctor's Photograph
The Ranch Owner's Love-Making
NEXT—Ann—March 4

LESSEY The Will of the People
The Photograph and the Biotter

FOURTH YEAR-

LEADING MAN

BARRY O'NEIL Director

Lubin Manufacturing Company

THE MAN IN THE MOON

ADDRESS SCREEN CLUB

Kindly mention DRAMATIC MIRROR when you write advertisers.



SPECIAL FEATURE



BEGINNING MARCH 8th, FOUR MULTIPLE REEL FEATURES WILL BE RELEASED EACH WEEK-ON MONDAY, WEDNESDAY, FRIDAY AND SATURDAY



"SHYLOCK"

Adapted from "The Merchant of Venice," by William Shakespeare Eclipse-Kleine, Two Reels

Bassanio wishes to marry Portia but has not the necessary money with which to buy the fine cluthes. His wealthy friend Antonio is unable to aid him as his wealth is invested in cargoes on the high seas, but offers to stand security for him with a money-bender. They visit shylock, a Jew of great wealth, and secure the money but first Antonio is equired to sign a bond stating that if the money is not paid by a certain time the lender is entitled to a pound of flesh from Antonio's breast.

Portis accepts Bassanio, and just after a brilliant wedding, he receives a letter stating that Antonio's cargoes have been lost, and the bond is declared forfeited. Hastming to Venice, he is just in time to attend the trial of his friend, and witness the pies of the Jew who demands his pound of fiesh. A young lawyer appearing at the critical moment so interprets the law of Venice that the Jew is forced to withdraw his claim. To the great surprise of all, the learned young lawyer proves to be none other than Portis.



"UNTIL WE THREE MEET AGAIN"

March 7, 1913

Lubin, Two Reels

Three coilege chums agree upon a re-union ten years from graduation day. The date arrives and finds one, a victim of drink and gambling, in the act of robbing the home of the second. The third is the police officer summoned to make the arrest.

The re-union is not as originally planned, but results in a renewal of the old friendship ties and a new start in life for all three. Through a series of strange experiences the drunkard changes places with the one who prospered, and by a trick of fate the new condition is brought about by the third chum.

General Film Service is the Most Firmly Established and the Most Complete in the World HEAD OFFICE, 200 FIFTH AVE., NEW YORK. Branches in the Principal Cities.



GENERAL FILM



6 a Week---"LIFE PORTRAYALS"--- 6 a Week



THE FINAL JUSTICE.

Use Vitagraph Beautifully Colored Posters, Made Especially for Film Subject. Order from your Exchange, or direct from us.

SUSPICIOUS HENRY Two Comedies

Monday, Feb. 24

Henry's ambition to be a sieuth brings him to grief. After a good drubbing he wakes up. Four days of waiting to keep an appointment breaks the friendship of years.

WHEN THE DESERT WAS KIND-Western Drama Tues., Feb. 26 Two lovers lose track of each other. They meet, she is married to a villain, who perishes in the desert, pring the barrier between their reunion.

THE FINAL JUSTICE—Drama

Wednesday, Feb. 26

A phonograph saves an innecent man from prison, bringing justice and his sweetheart to him in the on

TIM GROGAN'S FOUNDLING—Comedy-Drama Thursday, Feb. 37

It falls into good hands, and brings with it a great blessing to Tim. He gets a good wife who brings happiness and sunshine into his life.

THE OLD GUARD GOVERNOR WILSON Two together

Friday, Feb. 28

The Old Guard is a relic of Napoleonic wars. He lives in the glories of the past and dies with hope of the glories beyond. Governor Wilson at his home is an added attraction.

UNDER THE MAKE-UP-Drama

Saturday, March 1, 1913

Two performers in a quarrel almost enset a real tragedy on the stage. The audi play. The picture lets us into the secret of it all.

O'HARA'S GODCHILD—Catches Them
HUBBY BUYS A BABY—A Funny One
A HEART OF THE FOREST—Indian Gratitude
COLLEGE LIFE—Lively Pranks
THE ONE GOOD TURN—Thrilling
HE WAITED

Computer 1

HE WAITED | Comedy and BLACK DIAMONDS | Industrial

Saturday, March 8

Special Feature, PICKWICK PAPERS, in two parts, from Charles Dickens' k. Released on Friday, February 28, 1913.

Special Feature, RED AND WHITE ROSES, in two parts. Released Monday, March 10, 1913.

OF ALL VITAGRAPH RELEASES ONE AND THREE-SHEET POSTERS

Nicola (Nicola) (Nico

Views of Irecland (Titagran), beth 201.

Wiews of Irecland (Titagran), beth 201.

Brooking to the property of the control of t

THE OPEN SWITCH

A Sensational Railroad Drama

While attempting to thwart a dastardly plot to wreck her sweetheart's train, the girl is made a prisoner. She succeeds in breaking a telegraph wire and by making contact with the rail sends a message of warning just in time.

(ON THE SAME REEL)

ABSENT-MINDED ABE

A screaming comedy, presenting the famous fun-makers, JOHN BRENNAN and RUTH ROLAND. Released Monday, March 10th

Produced in England, Prance and on the English Channel, this thrilling drama presents a wealth of novelties.

Released Wednesday, March 12th

THE INTERNATIONAL SPIES THE INDIAN MAID'S WARNING

JONES' JONAH DAY

Mistaken for an escaped convict, Jones has
the time of his life establishing his identity.

Released Friday, March 14th



The Woe of Battle

Heartbroken through the estrangement from his sweetheart, the young lieutenant leads a reckless attack on the enemy's fort and brings victory to his troops.

Released Saturday, March 18th

One, three and six-

Special Release, Wednesday, March 13th

THE GRIM TOLL OF WAR
A Spectacular Civil War Production—Special One, Three and Six-Sheet Postere.

COMING

The Sensational Masterpiece of Motion Picture Production

DETECTIVE WILLIAM J. BURNS

The Exposure of The Land Swindlers

(In Three Parts)

Featuring the Famous Detective and the

> Premiere Leading Lady ALICE JOYCE

Mr. Burns personally appears in the production, which is based upon one of his adventures, and vividly demonstrates his modern scientific methods in criminal investigation.



235 W. 23rd Street NEW YORK



BIOGRAPH FILMS



For the Week Commencing Monday, March 3, 1913

MONDAY

THURSDAY

SATURDAY



"LOOK NOT UPON THE WINE" A QUEER ELOPEMENT **Farce Comedies**



THE WRONG BOTTLE

One Fearful Mistake Prevents Another



BROKEN WAYS A Western Story of the Past Generation

BIOGRAPH COMPANY

NEW YORK

SUPPLY CO. FILMS



propensity toward satisfying a terrible and father is very grouchy, so the famine a hypothesis toward satisfying a terrible and father is very grouchy, so the famine a hypothesis his nower by making traffic stand in more backward in the streets. A complete the same idea and almost identical pument was produced by a licensed comsome time ago. Neither effort resulter thing funny. In one scene, a character around the room with an unconnected teller in her hand. The director became mixed fime also. Hubby returns intoxicated at cold in the morning, but, when wifer goes she finds her father and mother sitting a find her father and mother sitting g. The nection has apparently instantived to day, for the subsequent exteriors timed.

tithed to day, for the subsequent exteriors a not tinted.

The Doll and the Devil (Pilot, Feb.).—In their efforts to secure stories of originity and freshness, the new Pilot Comoany taking a big atride in the right direction, r. L. McCartell furnished the scenario of e Doll and the Devil. It is a slight but attered to the second of the poll and the Devil. It is a slight but attered to the second of the poll and the Devil. It is a slight but attered to the second of the poll and the Devil. It is a slight but attered to the second of the poll and the Devil. It is a slight but attered to the second of the poll and the Devil. It is a slight but attered to the second of the second of

HERE AND THERE

HERE AND THERE

H. W. Karatens, of Chicago, has purchased the theater at Wheaton. Ill., and has remodeled and redecorated it, enlarged the stage, and increased the seating capacity to about 300. Mr. Karatens has installed a new pipe organ. The house was reopened for business Feb. 22. Moving pictures will be displayed daily and vaudeville featured a portion of the time. The Hippodrome, which James A. Clark is building at Terre Haute, Ind., and which will be completed in April, will have a seating capacity of 1.000. all downstairs. Mr. Clark has secured the exclusive right to present kinemacolor in Terre Haute, the contract having been made through the Cincinnati office.

H. M. Fort. manager of the vaudeville and moving-picture programmes at the Elks' Theater at Taylorville. Ill., has leased the theater at Auburn. Ill. Mr. Fort will fill in all open time at Auburn with vaudeville and moving pictures.

Plans have been completed for the erection of an attractive picture theater by Fitzer Brachers & Co. in the Patrick Pendergast block. Syracuse, N. Y. The building will cost between \$10.000 and \$12.000.

MELIES' NEW ZEALAND RELEASES

Special Release---March 14th FIRST NEW ZEALAND PRODUCTION

LOVED BY A MAORI CHIEF

IN TWO PARTS

A wonderful, spectacular picture, produced in New Zealand, and enacted throughout by Maoris, aboriginal natives of that country.

One, Three and Six Sheet Posters

March 27th

The most renowned legend of the Maori tribes of New Zealand. and one of the strongest love stories known.

Next-Marion Leonard Release

LOIS WEBER and PHILLIPS SMALLEY

REX

Coming Releases: TWO THIEVES IN THE BLOOD TROUBLED WATERS AN EMPTY BOX

Written Directed Acted by Themselves

LICENSED FILMS



me to an untimely reward at the only of a fire.

The Conjursers (Cines Feb. 18).—To a select this comety of foolishmess, one's sense humor would have to be undeveloped. There nothing to it worth while, either in the business or the plot. Two hobos, on finding them yes stranded, secure a hall and pretend to give show, escaping before it is over with the product, there is a chase, and the men are own into prison.

G. P. Feb. 21).—Views are shown of the briar tableing rough hewr by machinery, of these bowls being turned; the shaping of the mid, square, and oval attems; shaping the see; boring the stems; attaching the most of the see; boring the stems; attaching the most of the see; boring the stems; attaching the most of the see; boring the stems; attaching the most of the see; boring the stems; attaching the most of the see; boring the stems; attaching the most of the see; boring the stems; attaching the most of the see; boring the stems; attaching the most of the see; boring the stems; attaching the most of the see; boring the stems; attaching the most of the see; boring the stems; attaching the most of the see; boring the stems; attaching the most of the see; boring the stems; attaching the most of the see; boring the stems; attaching the most of the see; boring the stems; attaching the most of the see; boring the stems; attaching the most of the see; boring the stems; attaching the most of the see; boring the stems; attaching the most of the see to the see; boring turned; the shape of the see to the see to the see to the see the see to the see to

inspers, and of the centinede feeding on other insects. A lively combat is also shown between two controls of the combat is also shown between two controls. The combat is also shown between two controls of the combat is a cure in the cure in the combat is a cure in the cure in the

of time between but which look remarkably alike.

Odd Occupations in New York (Kalem, Feb. 21).—Views are given of the "wood butchers." who sell refuse wood from tora down buildings: "line-up men." who renair clothes lines: the horseback rider who galloos abead of locomotives along Eleventh (Death) Avenue: umbrella menders: whole we wait: of the birds' hospital: o' clo' women in the tenement districts: clean towel supply women: nat sellers: hot polato venders on the East Side: second-hand shoe dealers: structural steel workers on loft skyscrapers: streenle lacks, and roof-top bee raisers. Will be of unusual interest of the birds' hospital: o' clo' women in the seel outside of New York.

The Cold Storage Egg (Kalem. Feb. 21).—A young girl writes her name and address on an esg. besides nasting her picture on the shell. The esg coes to a cold storage olant contains the two balies, but it finally reaches a romantic second that the goes to the girls house, but discovers that the goes to the girls house, but discovers that the goes to the girls house, but discovers that the shell. The theme is an old one, but it still is able to provoke a lauch or two.

Cindercella's Slipper (Vitagraph, Feb. 21).—A rope light from the light draws.

doughnuts and lemonade under papa and mamma's suchful eyes, read several chapters from the Bible and to try to play the organ. Bill only knows ragtime, so he goes home on the pies of illness. Meanwhile Andrew has grown suspicious and starts to investigate, necessarily wearing his brother's ciothes. But he falls into the hands of the Philistines (Bill's gay friends), and has a narrow secape from a gilded cafe. Identical identities has several augha and plenty of smiles.

Annie Rowkey's Fortune (Lubin, Feb. 20).—From first to last this nicture is interesting. The acting of Arthur Johnson and Lottle Briscoe in the leading roles shows much sincerity. Howard Mitchell is another valuable member of the cast, and even minor parts are distinctly well played. Two seems merit particular mention for their realism in astitums and acting, and for the excellent camers work—the scene in a dance hall and the street fight, each in its way an exceptionally vivid suggestion of actual life. The story is secondary to the manner in which it has been handled. A young detective is sent to locate a girl who has inherited a fortune. He finds her in a factory, and determines in win her love before mentioning the fortune. Captivated by his graceful manners, she temporarily turns from her uncount sweetheart. Jim who has no intention of locaing the girl without a street brawl and a nolice court scene she is created the paper telling of the beduest to Annie Rowley is found in his pocket and all is well. It is a picture of unquestionable merit.

MUTUAL FILMS



The Way to a Man's Heart (Thanhouser, March 2).—While the obotography and settings would indicate considerable care on the director's part to make a high class little comedy, the two young women in the female roles have nearly spolied the illusion of the last portion of the film by poor make-up, or rather in failing to show a difference in their appearance after a lapse of fifteen years. Also the leading man, who acts with considerable sest, is guilty of this error. The story is simple enough, and in several situations there is opportunity for amusement. Still the spectator is at a loss to know at first whether it is the mother or the daughter the rich Westerner is at closs to know at first whether it is the mother or the daughter the rich Westerner is after—their ages appear so uniform that it is difficult to tell them apart. Coming from the New England States the young man has made his fortune, but three of hotel cooking. He is attracted to a boarding house where they advertise a "New England Bolied Dinner," and in the owner he discovers his old landlady of the East. The rest of the tale is obvious. G.

The Skeuth's Last Stand (Keystone, March 3).—In this sort of comedy, or, rather, buriesque, the two comedians in the lead roles are more than at home. The piece has been norduced with considerable dexterity and trouble. We have a whole village of Indians who pursue the detectives, belleving them squaws, with relentiess energy. If taken in the right spirit, the average speciator will find considerable apprent in the picture are the foresolur.

A Deaft Burglar (Keystone, March 3).

This burlesque is far less amusing than its oredecessor The Sicuth's Last Stand on the same film. There is so much meaningless cases by the proportion of the film of the picture. The houser, Feb. 28),—Photograph is especially poor in the third agent. When Dreams Come True (Thanhouser, Feb. 28),—Photograph is especially poor in the time agent.

see mest be girls. When her faller discrements and her takes the girl of his dreams, and he takes the girl of his dreams,





OUR NEXT BIG FEATURE!

"The Knights of Rhodes

A big, spectacular historical subject, introducing the capture of the famous Island of Rhodes by the Sultan Soliman's army.

Ready for Shipment New

Don't Write-Wire

Territory Solling Fast

"Love Amongst the Lions" Red

A sensational story full of powerful and absorbing incidents—a really great lion picture.

March 8th

"Maritza"

In Two Reels

A powerful drama of the Balkan War. Vivid battle scenes surrounding

"The Critic"

In Two Reels

AN INTERESTING DRAMATIC PORTRAYAL OF THEATRICAL LIFE
BEHIND THE SCENES.

TODAY YES, BUT Tomorrow may be too late. So get busy, Mr. Exchangeman, and wire us to keep your territory open for these two-reel releases.

WHY?

Ist: It gives you an exclusive every week, as we sell to but one exchange in each territory. 2d: Every subject is worth featuring and is especially elected for the American market.

LAST BUT NOT LEAST—You get that perfect AMBROSIO Photography.

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Novelty Stunts!

Dumb Acts! One-Act Skits!

To pose for moving pictures in our New York Studios, or in our California Studios if handier. If you have a 10. tiling good snappy act that has never been shown in moving pictures and you want to make good extra money during off hours, rite immed ately to

Universal Film Mfg. Co., 1600 Broadway, New York

capacity of 800. John S. Whistier, the lessee and manager, now has three large motion picture houses, one vaudeville and two stock company theaters.

A new motion-picture theater is to be built by S. S. Lewis in York, Pa. The builting will be a commodious one-story structure, with foundation walls staunch enough to support three more stories.

The Standard, a new \$50,000 motion-picture theater, has been opened in Bellows Falls, Vt., and is doing good business. It is said to be the finest picture house in Vermont.

It is said to be the finest picture house in Vermont.

A motion-picture ordinance has been passed in Kansas City, Mo., whereby the superintendent of the recreation department of the board of public welfare shall censor all films. If his decision is not satisfactory, all disputes are to go to a board of appeals to be named by the mayor, one of whom shall be a picture-theater preprietor and the other two selected from persons suggested by the board of public welfare.

Kindly mention DRAMATIC MIRROR when you write advertisers

KINEMACOLOR REVIEWS

KINEMACOLOR REVIEWS

Her Crowning Glory (Drama).—A strong story laid on the Pacide Coast. The Secret Service Department sends out an operator to break up a band of samzylers. He obtains board at the home of one of them, and falls in love with the samzyler's daughter, facilitated by her wonderful hair. He discovers the cache of the stolen roods, and is shot by one of the smuggler's falling into the water, and is buffered among the rocks by the wares. Swimming feebly he makes land. The siri missus her lover, and after a search finds him where he has been washed up. And, lo! and behold the director allows him to be found absolutely dry and looking as fresh as if he had just made his tollet. However, wet or dry, he escapes, promising to return and marry the zirl. Meanwhile the father is arrested, and the zirl is combiled to sell her wanderful hair to obtain money. Her lover has been ill for weeks from his watery experiences and returns to find the decision of the rocks. Horrified at first at he no longer loves her, built, the thinks that he no longer loves her, built, the thinks that he no longer loves her, built, the thinks that he no longer loves her, built, the thinks that he no longer loves her, built, the thinks that he no longer loves her, built, the thinks that he no longer loves her, built, the thinks that he no longer loves her, built, the thinks that he no longer loves her, built, the thinks that he no longer loves her, built, the thinks that he no longer loves her, built, the thinks that he no longer loves her, built, the thinks that he no longer loves her, built, the thinks that he no longer loves her, built, the thinks that he no longer loves her, built, the thinks that he no longer loves her, built, the longer loves

with the Japanese Army. Intimate ers of army life in Japan. The "little brown as "are shown in came on the march, dissipation of the structure of the area of the rest. There e pictures of the aerial corns launching an roplane, which is shown in full flight, and see views of a dirigible fiving: also nictures the military attaches.

LICENSED FILM RELEASES

Monday, March 3.

Monday, March 3.

(Bio.) A Queer Elonement. Com.
(Bio.) Look Not Upon the Wine. Com.
(Edison) Superstitious Joe. Com.
(Edison) Superstitious Joe. Com.
(Edison) Superstitious Joe. Com.
(Kalem) The Sheriff of Stone Guich. Dr.
(Lubin) The First Prise. Dr.
(Pathe) Pathe's Weekly. No. 10. Ton.
(Sells) The Denut's Sweetheart. Dr.
(Vita.) O'Hara's Godchild. Dr.
Tucsday. March 4.
(Cines) Ninped in the Bud. Com.
(Cines) Ninped in the Bud. Com.
(Cines) Nanted. A Husband. Com.
(Cines) Nanted. A Husband. Com.
(Cines) Wanted. A Husband. Com.
(Cines) Ninped in the Bud. Com.
(Cines) Ninped in the Bud. Com.
(Cines) Ninped in the Butterfly of a Day—the
Enhemera. Nt. His.
(Cines) Ninped in Trimouse. Nat. Hist.
(Edison) Ann. Dr.
(Ess.) Billy McGrath on Broadway. Com.
(Lubin) On the Mountain Ranch. Dr.
(Sells) The Collector of Pearls. Com.
(Vita.) Hubby Buys a Baby. Com.
(Vita.) Hubby Buys a Baby. Com.
(Vita.) Hubby Buys a Baby. Com.
(Eclinse) The Wasses of Transgression. Dr.
(Eclinse) The Wasses of Transgression. Dr.
(Eclinse) A Letter to Uncle Sam. Com.
(Edison) A Letter to Uncle Sam. Com.

se) Pottery Making in Dorset, England.

m) A Letter to Uncle Sam. Com.
The Discovery, Com.;

n) The Blind Composer's Dilemma. Dr.
e) The Waterfalls of Idahe. Se.
e) The Hairy Alnus. Typ.
e) The Hairy Alnus. Typ.
f) The Story of Lavina, Com. Dr.
h Heart of the Forest. Dr.
Thurnday, March G.
The Wrong Rottle. Dr.
A Montana Mix-Un. Com.
l) Army Target Practise. Mil.
h) Army Target Practise. Mil.
h) The Misfortunes of Mr. and Mrs. Mott meir Trin to Tahitl. Com.
e) The Una Coa Dance. Typ.
e) An Equipe Hero. Dr.
h The Spanish Parrot Girl. Dr.
h The College Life. Com.
Friday, March 7.
P. G.) Hydrogen. Se.

Friday, March 7.
P. C.) Hydrogen, Sc.
P. C.) The Grania. Sc.
n) The Lost Deed. Dr.
A Mistaken Accusation. Dr.
The Hand of Fate. Dr.
d) Parcel Post Johnnie. Com.
l His Children. Dr.
Until We Three Meet Again. Dr.
A Husband Won by Election. Dr.
A Husband Won by Election. Dr.
Saturday, March 8.
Broken Ways. Dr.
The Ideal of Her Dreams. Dr.
Sevnes in Monsone, North Africs. Sc.
n) The Priest and the Man. Dr.
Broncho Billy and the Equator's Daugh-Dr.
The Was Correspondent. Dr.

Dr.

) The War Correspondent, Dr.
Pete Joins the Force. Com.
Going Rome. Com.
The Retreat from Moscow. Dr.
He Waited. Com.
Black Diamonds. Ind.

UNIVERSAL COMPANY RELEASES

UNIVERSAL COMPANY RELEASES
Sunday, March 2.

(Bex) In the Blood, Dr.
(Crystal) A Night in Town, Com.
(Ornstal) An Innocent Bridesroom, Com.
(Belair) A Comedian for Love. Com.
(Belair) Life in Exynt. Typ.
Monday, March 3.

(Imp) Now I Lay Me Down to Sleep. Dr.
(Nester) When He Jumred at Conclusions. Com.
(Com.) The Cirl Sleuths. Com.
(Cham.) The Bum's Hallowe'es. Com.
Tuesday, March 4.

(Gem) Connected by Company Compan

Wednesday, March 5.

Wednesday, March 5.

(Nestor) Big Bob, Dr.
(Powers) Enh's Dress, Com.
(Powers) Enh's Dress, Com.
(Powers) Indians.
(Relair) Indians.
(Relair) Indians.
(Bellair) Indians.
(Bellair) Indians.
(Bellair) Indians.
(Intro. Indians.
(I

MUTUAL FILM CORPORATION

MUTUAL FILM CORPORATION
Sunday, March 2.

(Maj.) A Kimone Trasedy. Dr.
(Than.) The Way to a Man's Heart. Com.
Monday, March 3.

(Amer.) The Greater Love. Dr.
(Keystone) The Bleuth's Last Stand.
(Keystone) A Deaf Burgiar. Com.
Tueaday, March 4.

(Maj.) Brass Buttons. Com.
(Than.) The Idoi of the Hour. Dr.
Wednesday, March 5.

(Rell.) The Man from Outside. Dr.
(Broncho) The Barrier. Dr.
(Mutual) Mutual Weekly, No. 10. Top.
Thursday, March 6.

(Amer.) Jocular Winds. Dr.
(Keystone) The Sleuths at the Floral Parade.
(O.D.
(Mutual) Tidis Russia. Sc.
(Punch) (Title not reported.)
Friday, March 7.

(Kay-Ree) The Lost Disnatch. Dr.
(Than.) Her Neighbor. Dr.
Saturday, March 8.

(Amer.) The Transgression of Manuel. Dr.
(Rell.) Just Jame. Dr.

FILM SUPPLY RELEASES
Tuesday, March 4.
(Gau.) It's Delightful to be Married. Com.
(Gau.) Kittens. Nat. Hist.

(Gau.) Kittens. Nat. Hist.

Wednesday. March 5.
(Gau.) Gaumont Weekly. No. 52. Ton
(Solar) Nanoleon. Com.

Thursday. March 6.
(Ammex) (Title not reported.)
(Gau.) The Sculptor's Stratesem.
(Pilot) Loyal Hearts. Dr.

Friday. March 7.
(Lax) Pat's Busy Day. Com.
(Solax) The Kiss of Judas. Dr.

Saturday. March 8.
(Gau.) (An Educational Topical subject.)
(Great N.) Outwitted. Com.

BEFORE THE PHOTOPLAYS

BEFORE THE PHOTOPLAYS

Brinsley Shaw, now the deep-dyed villain of the Essanay Western Company, was evoking tears in 1006 as the wronged husband in Hal Reid's A Millionaire's Revenge. Adele Lane, of the Lubin Company, was depicting the heroine beloved by a cracksman in The Mysterious Burglar in 1008. Romaine Fielding, a Lubin director and player, was the villainous broker who robbed the heroine's blind father in the same piece.

Edwin August, the Powers star, was playing the young lover in Shore Acres with Digby Bell in 1908. Later in the same piece.

Edwin August, the Powers star, was playing the young lover in Shore Acres with Digby Bell in 1908. Later in the same year he was in Going Some.

Irving Cummings, of the Reliance Company, appeared in the American Dramatic Guild's production of Archer Jones's in the Long Run, at the Comedy Theater, in 1909.

Warren Kerrigan, of the American Company, brother of Kathleen Kerrigan (Mrs. Clav Clement), was appearing in Brown of Harvard in 1909.

Marguerite Snow, Thanhouser favorite, played Elsa Berg, the victim of His Satanic Majesty's wiles, in The Devil, with Edwh Stevens in 1908.

Owen Moore, leading man of the Victor Company, was appearing in stock at Columbia, S. C., in 1907.

Martha Russell, now in Satex films, was the leading woman of the Indiana Stock company of South Bend, Ind., in 1909.

Mare MacDermott, the sterling Edison photoplayer, was revealing his versatility in Ibsen's Peer Gynt with Richard Mansfield in 1907. Mr. MacDermott played the father, the ship captain, and a couple of other roles.

Hobart Bosworth, in 1903, was also a follower of Ibsen, playing Lovberg to Mrs. Fiske's Hedda in Hedda Gabler. Carlotta Nielson and William B. Mock were in the same cast.

Guy Coombs was lending has dashing personality to James K. Hackett's performances in The Crisis and The Prisoner of Zenda in 1008.

Firm J. SMITH.

OMER

With Apologies to Rudyord K.
When 'Omer smote 'is bloomin' lyre
An 'eard men sing by land and sea,
No five-cent shows did 'e require
To spin 'is yarns, like you and me.

No seven burns 'u'd spend their th To prove 'e first saw light o' day Inside their walls, if 'Omer'd been Announcer in a picture play.

But if 'e owned a nickel show To-day, it's safe to say this much, Old 'Omer wouldn't 'ave to go Around a-beggin' on a crutch.—*Life*.

Kindly mention DRAMATIC MIRROR when you write advertisers.

arner's Features

FEATURE PRODUCTION IS READY

A Great War Drama



A Great Three-Reel Feature

"A Daughter of the Confederacy"

THREE SPECTACULAR REELS

SUPERB ACTING

STIRRING ACTION

Miss Gauntier is capably supported by Jack J. Clark, and her players are under the personal direction of Sidney Olcott

Branch Offices in Principal Cities. Write the Nearest One

RNER'S FEATURE FILM

145 West 45th St., New York City

Next-Marion Leonard Release

REGULAR RELEASES

(Comedy)

Released West., Morch 5th.

THE KISS OF JUDAS - (Drama)
Released Friday, March 7th
OFFICER HENDERSON - (Comedy)
Released March 12th THE PLANS OF THE HOUSE - (Drama)
Released Priday, March 14th



SOLAX COMPANY Fort Lee, N. J.

Shipments made through

ADELE LANE

Santa Monica Cafion, Calif.

Picture houses are springing up in every direction in Hartford, Conn., all doing a good business. Manager Mabon, who had a long lease of the new Empire, recently purchased the theater for \$100,000. He also conducts a successful picture house in New Britain, Conn.

SCENARIOS WANTED

Special Attention to COMEDIES

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Photoplaywright

Books and Plays dramatized for the camera arios written to order for Authors, Play-phia, Publishers, &c. Original Sessaries

OCEAN PARK, CAL.

REVIEWS OF UNIVERSAL FILMS

who cantures a great bias.

Tor appears with a duplicate pig. and the mg neople are married before the real winner sents himself. The idea of having a coulest race of some sind for the beroine's hand its race of some sind for the beroine's hand its race of some sind for the beroine's hand its race of some sind for the beroine's hand its race of some sind for the beroine's hand its race of the period of the state of the sond the sond. The accuration writer didn't take aditage of his opportunities. A motion picture apany is rehearsing a prison scene. The play-who are enacting the convict and the villain as the road from the studio to visit a little s. Meanwhile, the police have been notified the escape of a desperate convict. The actor policeman rest bias to enedoquarters. Beturn policeman, who tickles the convict in the and gives him a cisar. He brings the 'lail d' to the studio, discovers that he is the convict. "You can't fool me again." says policeman, who tickles the convict in the and gives him a cisar. He brings the 'lail d' to the studio, discovers that he is the strains and places him under arrest. Instead a good elimax, the farce drops to nothing at hings wife, falls in love with his a cattle thing and places him nuder arrest. Instead a good elimax, the farce drops to nothing at Anish. Still, it has real isuars.

The Girl of the Ramge (Frontier, Feb.,—A yroung Westerner quarrels with his nig wife, falls in love with his a cattle the state of the converse of the play of the prison. On helms released, by the forgiven by his waiting wife. Overvirawn se Jamesish melodrams. The photography is elect.

Harris Mining in California (Powers, 21).—21).—Gilmness are given of gold washing machinery. There was not ecouph room on polit-reel for a proper covering of the sub-Producers are not giving enough the prison. On helms released, by the coverish machinery of the sub-Producers are not giving enough the parties of gold washing machinery of the sub-Producers are bot giving the parties of a day to the parties of the

The guardian angel, prevents, though he is coed to sacrifice another ten years of his librate amusing burlesque detective tale. Two is get positions as detectives and, when they the frenzied author of a "penny dreadful les rushing to his publisher, they are sustious. He drops a page from his manuscript, aring part of a lurid confession and they countried. The book writer is arrested, fronted with the "confession" and is justing given the "third degree" when his bilaber arrives.

Eph's Dream (Powers, March 5).—Eph a lasy darkey and he dreams that he finds valide crammed with \$50 bills. Nothing is a good for Eph and, after loyeeting in a cetacular outfit he meets a swell dusky dame

Trie to Mr. Leave (1970). Ph. 25).

Trie to Mr. Leave (1970). The week of the control of the



TO THE TRADE:

The bookers are already beginning to have constant inquiry for our new film, as evidenced by our correspondence of the last few days. One Exchange writes, "Pilot promises to be a very valuable addition to our program." Another writes, "Our exhibitors are already booking your films in advance"; all of which goes to prove that a good film is very quickly recognized and appreciated.

We call special attention to our release of FEBRUARY 27TH, "THE DOLL AND THE DEVIL," written by the well-known ROY L. McCARDELL. We are sure you are going to like this highly costumed spectacular comedy, and also the artistic one

and three-sheet posters.
Our release of MARCH 6TH, "LOYAL HEARTS," is a most remarkable horse picture, being the adventures of a Western girl and her horse in New York.

GEO. A. MAGIE, Secretary.

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Universal Animated Weekly. No. 50.

—In points of virile interest and excellent photography, no picture weekly has ever surpassed present weekly. Be American bettleships steaming through the bigh east toward Mexico; an aeroplane, canable of running along the ground as a brifroplane does upon the surface of water, making a flight near Dublin. Ireland; the start of the suffragette like from Newark; coast life guards rescuing the crew of the Havana stammer Opinio; Cardinal Farley attending the dedication of the New York Orphan's asplum Hospital; and the throngs of skaters in Yun Cortlandt Park, New York. There is a solendin picture of Broadway at night with its mass of electric signs, an intimate view of elaborate feminine coffures in the making; and, in the "Who's Who in Stageland'i series, a film "interview" with Brandon Tynan, the foremost player of Joseph and His Brethren. The release cannot be praised too highly. In choice of interesting subsects it is geneelaire commendable.

Secones and atmosphere this is a novelty. Domingo's wife. Arfa, a poerl kunter, india a vaulable jewel in an ovater. When Oning Gow, a Chinese nearl buyer cromes to look at the valuable, he covets both the lewel and Arfa, as well. So he steal Domingo and Arfa, taking them on board his vessel. Domingo has hidden the pearl, and Ching Gow trees to took at the valuable, he covets both the lewel and Arfa, as well. So he steal Domingo and Arfa, taking them on board his vessel. Domingo has hidden the pearl, and Ching Gow trees to took at the valuable, he covets both the lewel and Arfa, as well. So he steal Domingo and Arfa, taking them on board his vessel. Domingo has hidden the pearl, and Ching Gow trees to took in the management of the pearled blands. The actress who plays Arfa does her work realistically and appears the real native. Domingo. The native scenes. apparently taken in the Pacific Islands. Make the nictore unique. The actress who not prevent the film drama being a distinct novelty, althouth another Licensed to realise the two at

STUDIO GOSSIP

DIRECTOR MACDONALD, of Universal, and his camera man had a curious experience nis camera man had a curious experience during the taking of a recent picture. An automobile figures in the action and when the film was developed it was noted that both the director and the cameraman were reflected perfectly in the wind guard of the auto, and the scene had to be retaken.

PETER LANG is the Mr. Pickwick of the labil state Company and the scene land to be retaken.

Peters Lano is the Mr. Pickwick of the Lubin Stock Company, easily recognised in the photoplays as the well-fed Burgomaster, Friar Tuck, or Foxy Grandpa. He is a Bostonian and for some years was a valuable member of the Bostonians, also with many of the Liebler Co. and Frohman productions. He is now in the prime of his career, and is earning new laurels in the silent drama.

BUTH STONEHOUSE is a wonderfully interesting little actress. Though not yet twenty years old, she plays leads and does it so well that you are anxious to see her again. The "Colorado Girl" Miss Stonehouse is called, because she lives in Victor, Col. where her father is an expert in mining operations. The remarkable grace of Miss Stonehouse is due to her being a dancer—a professional, at that. Her ability in this art makes her an adept in many roles for which, otherwise, she would not be eligible. Requited Love in an Essanar. roles for which, otherwise, she would not be eligible. Requited Love is an Essanay release in which Miss Stonehouse will in-terpret, in dancing, Mendelssohn's "Spring Song," "Vision of Salome" and the walts

om Il Trovatore. WHITNEY RAYMOND, of Essanay's Eastern whither Raymond, of Essanay's Eastern stock company, is one of the handsomest juvenile men in the present day film game, and his work in Essanay productions for the past three years has won for him a warm place in the hearts of all film fans. His range of portrayals is wide, and he especially excels in striking female impersonations. Raymond is an American boy and started in theatricals in Canada, play-ing for a number of seasons with various organizations throughout the country. Robert Hilliand part seasond him

ing for a number of seasons with various organizations throughout the country. Robert Hilliard next engaged him for A Fool There Was, in which Raymond played one entire season, then joined with Essanay. He came into marked prominence in Essanay's comedy subject, The Lemon, in which he presented a female impersonation. T. J. Carrigan, and interest in the country of the Chicago studios of the Selig Polyscope Company, and will shortly be seen in a series of pictures well adapted to his talents. Carrigan was formerly a popular member of Selig's Chicago and Colorado companies, and will be best remembered for his creditable acting in the role of Prince Charming in Cinderella, the three-reel picture which the Selig Company released last Winter.

Dorothy Phillipps, prominent in the ability of the solitical can be a control of the selicities of the solitical can be a control of the selicities of the control of the control of the selicities of the capital of the control of the capital of the

DOROTHY PHILLIPS, prominent in the-DOROTHY PHILLIPS, prominent in the-atrical circles and known for her ability as an emotional actress, both on the legiti-mate stage and in photoplays, has signed a contract with the Essanay Company to play dramatic leads. Miss Phillips played the role of Modesty in Henry W. Savage's Everywoman. Miss Phillips, during a short period of time, about eighteen months ago, played several leads for Essanay.

ago, played several leads for Essanay.

E. H. Calvert, leading man of Essanay's
Eastern Stock Company, has had varied
experiences, having played both comedy
and drama. He first entered the theatrical
business thirteen years ago. His first part and drama. He first entered the theatrical business thirteen years ago. His first part was Captain Hodgman in Arizona, followed by Messaila in Ben-Hur. He played a season in stock at Portland, Me.: a season in Pittsburgh, Pa., and appeared in Lady from Lanes. Coming Through the Rye, Knight For a Day, House of a Thousand Candles with E. M. Holland. He spent three years in vaudeville, and then retired and joined the Essanay Company. His abiland joined the Essanay Company. His abil-ity to portray various characters has won for him a host of admirers.

On Siegmund Lubin's recent trip to Ger-

On Siegmund Lubin's recent trip to Germany, France and England he did not forget the people of the plant at home. The array of presents and souvenirs for his executives was extensive. Mrs. Ira M. Lowry, Mr. Lubin's daughter, did considerable shopping in Berlin and Paris for little gifts to her friends of the studies and officers.

shopping in Berlin and Paris for little gifts to her friends of the studio and offices.

The joke played on Mark Twain by one of his friends who mailed a letter from abroad addressed to "Mark Twain—God Knows Where," was recalled the other day when an envelope—entirely blank, except for a rather indistinct newspaper portrait pasted on it—was mailed in Los Angeles. It found its way across the continent to Philadelphia and was duly delivered to Arthur V. Johnson at the Lubin plant. This Philadelphia and was duly delivered to Arthur V. Johnson at the Lubin plant. This reads very much like a fish story, nevertheless it is true. Doubtless Waliace Clifton, of the Lubin Stock company on the Coast, saw that the envelope was put in the Philadelphis mail bag. The rest was easy, for Arthur Johnson's face is well known in the East. However, it is an example of the efficiency of Uncle Sam's service.

UNIVERSAL-VICTOR ROW

As an aftermath of the settlement between the Universal Film Company and P. A. Powers, a small-sized riot occurred when the members of the Victor Film Company undertook to remove properties and electric apparatus from their studios last Friday. The police were called in, but by strategy several van loads were removed to New Jersey.

The Victor Company claim that all the fittings were purchased from the earnings of the company, and therefore belong to them. They also claim that there has been no accounting by the Universal of the earnings of the Victor Company, and that such an accounting would show several thousand dollars due to the Victor Company.

At the offices of the Universal it was said that the action of the Victor Company was illegal, and, as the stock of the Victor Company was owned by the Universal, no accounting was due to them. It is an open question as to who will release the Victor brand.



HANHOUSER HREE-A-WEEK

SUNDAY, FEBRUARY 23 THE GHOST IN UNIFORM

With the erection of a new poline headquarters, the city force abandoned the old. One night two tramps, seeking quarters, entered the old building and would have closed their cyce in sweet slumber had they not seen a headless spectre in police uniform. They rushed out. Returning with police aid, they found the ghostly inhabitant to be—well, SEE THE FICTURE.

TUESDAY, FEBRUARY 25

SHERLOCK HOLMES SOLVES THE SIGN OF THE FOUR

FRIDAY, FEBRUARY 28

WHEN DREAMS COME TRUE

ue-to-fife Thanhouser touch is heavy in this. The idea of the story is perfectly a wife on a California orange grove have the natural dramm of the ONLY happy eity. The lonelineas of the groves was naturally the imagination. They get the chand And they live its life, as they have long prayed to. In a natural way, you see it a them back on the orange grove.

Coming! Sunday, March 2: A California Comedy, "The Way to a Man's Heart."

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Winter Studios: 651 Fairview Place, Los Angeles, Cal.

SUPERSTITIOUS JOE-March 3 AUNT ELFA'S VISIT-March 12

L. B. CARLETON

Next-Marion Leonard Release CARME

"FROM THE MANGER TO THE CROSS"

A FEW States rights are still available for Kalem's Biblical masterpiece, "From the Manger to the Cross," indisputably the most wonderful motion picture film ever produced. Telling in a reverent manner the story of the Life and Work of Jesus of Nazareth, photographed in authentic locations in Palestine and Egypt, and praised by eminent divines, the press and the public alike, it is a feature that makes a universal appeal.

Responsible parties who can handle a five-reel feature of such beauty and magnitude are invited to communicate by letter or wire with the

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an attitude of acquiescence, feeling that is censorable will prevent police reguon. The Broncho has completed the five-reel the of Gettysburg and it has been pped to the factory.

Ony O. Suilivan, director of the second graph release, is in harness at the Los greles studio. His first one is completed, as a drama, but bears the peculiar title The Misapproprised Turkey.

Haries Kessel will accompany Charles O. mann on his return to New York, leaver the Misapproprised Turkey.

Fred Balshofer and Thomas Ince in rege of the New York Motion Picture apany's forces here.

He Melford, of the Glendale em, has, all arrangements made for a fewar picture, two reels, illustrative of Muous scenes in African history. There he 1,500 persons in the production, of ch 1,000 will be militia, ammel Long, president of the Kalem ppany, will visit San Francisco and rea to the East later in the season.

Ibert E. Smith, treasurer of the Vitable Company of America, will reach New & almost with the publication of this cr. He will sail immediately for the tinent, where he will inspect the Paris of the Vitagraph and enjoy a social feet longherty's photograph in The

PAPERS URGE ATTENDANCE

ach of the two daily Greek newspapers sew York city has recently published an orial orging every Greek in the city and suburbs to make a point of seeing the

FEATURE MEN ORGANIZE

FEATURE MEN ORGANIZE.

Protective Association is Formed in Cleveland,
O.—Many Exchanges Enter

CLEVELAND, O. (Special).—The first regular meeting of the Feature Film Renters'
Credit Association of Ohio was held in Cleveland Feb. 10 at the offices of the International Feature Film Company, of which Mr. Slegel is manager, and was elected secretary and treasurer of the newly formed organization. Mr. Duplous, of the Central Feature Film Company, Lima; the U. S. Feature Film Company, Lima; the U. S. Feature Film Company, Cleveland; United Feature Film Company, Cleveland; Boyal Feature Film Company, Cleveland; Royal Feature Film Company, Columbus; Herman J. Garfield's Amusement Enterprises, Cleveland; International Feature Film Company, Cleveland.

The object of this association is to protect the feature film men from bad accounts and to be represented in different parts of the State, so that one member can take eare of another's interests in different cities throughout the State.

WARNER'S FEATURES NOTES

WARNER'S FEATURES NOTES
John Gliroy is now in charge of the New
York rental department. He has comfortable quarters on the eleventh floor of the
Forty-fifth Street Exchange Building.
A private showing of the first Gene Gauntier feature, A Daughter of the Confederacy,
was given the night of the 17th.
A Kanaas City office is located in Room
613, Gloyd Building.
Martha Russell, leading lady with the
Satex Film Company, at Austin, Tex., had
a narrow escape from death while posing
for the first three-reel feature, to be released about March 1. In company with
Robert Kelly, leading man, she cilmbed into
an automatic iron bucket and was hauled
out over a gorge. At a height of 400 feet

Kindly mention Daawatic Mine

Frank Hatch in Pittsburgh Courts

An important case on the subject of moving picture copyrights has arisen in ecancetion with the Gaumont Company's suit against Frank Hatch in Pittsburg, Pa., for infringement of The International Conaptracy. The infringing picture was traced to Pittsburgh and the Gaumont Company in protecting the rights of its licensees in the Western District of Pennsylvania brought suit against Frank Hatch for the infringement of the copyright. Judge Young of the U. S. Court in Pittsburgh granted a writ of seisure to the Gaumont Company directing the marshal to selse the copy which Hatch had in his possession and hold it subject to the final determination of the suit.

The marshal attempted to execute this writ and Hatch refused to give up the picture. He made various statements tending to throw the marshal off the search for the film. Attorneys for the Gaumont Company then appealed to the U. S. Court to adjudge Hatch in contempt of court. When Hatch saw that the company was in earnest in the matter he delivered the film to the marshal, and it is now under lock and key in the U. S. Court, but the Gaumont Company did not stop here.

It has pressed its charge against Hatch for contempt of court, and on Feb. 14 the matter was argued at length before Judges Buffington and Young by the Gaumont attorneys at Pittsburgh. Judge Young stated

Russell and Mr. Kelly had to save themselves from death by clinging to the cable that supported the bucket. It was so unexpected that the onlookers were terrified, but happily no fatalities occurred.

TEST COPYRIGHT CASE

Gaumont Company is Pressing Suit Against Frank Hatch in Pittsburgh Courts

An important case on the subject of moving picture copyrights has a risen in contending picture copyright has a risen in contending picture copyright has a risen in contending picture copyright counsel of the Gaumont Company, that he regarded the case as a very important one and that he wished to establish a precedent. He there care as a very important one and that he wished to establish a precedent. He there came as a very important one and that he wished to establish a precedent. He there came as a very important one and that he wished to establish a precedent. He there came as a very important one and that he wished to establish a precedent. He there came as a very important one and that he wished to establish a precedent. He there came as a very important one and that he regarded the case as a very important one and that he regarded the case as a very important one and that he regarded the case as a very important one and that he regarded the case as a very important one and that he regarded the case as a very important one and that he regarded the case as a very important one and that he case as a very important one and that he case as a very important one and that he case as a very important one and that he case as a very important one and that he case as a very important one and that he case as a very important one and that he case as a very important one and that he case as a very important one and that he case as a very important one and that he case as a very important one and that he case

Next-Marion Leonard Release

REVIEWS OF LICENSED FILMS

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The Games Warden (Malon, Figh. 14)—

The Games W



FIVE-A-WEEK



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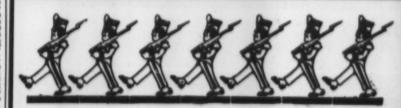
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